

S T O W E:

A
DESCRIPTION

Of the Magnificent

HOUSE and GARDENS

Of the RIGHT HONOURABLE

Richard Grenville Temple,

EARL TEMPLE,

Viscount and Baron COBHAM,

One of his MAJESTY'S Most Honourable Privy Council, and
Knight of the most Noble Order of the Garter.

Embellished with a General PLAN of the GARDENS,
and also a separate PLAN of each BUILDING, with
PERSPECTIVE VIEWS of the same.

A NEW EDITION,

With all the Alterations and Improvements that have been
made therein, to the present Time.

With the Description of the Inside of the House.

Where Order in Variety we see,
And where, tho' all Things differ, all agree.—
Nature shall join you, Time shall make it grow,
A Work to wonder at—perhaps a Stowe. POPE.

L O N D O N :

Printed for J. and F. RIVINGTON in St. Paul's Church-yard,
B. SEELEY in Buckingham, and T. HODGKINSON
at the New Inn at Stowe. 1769.

*The Description of the House and Gardens, without the Plans and Views
of the Temples, may be had alone, Price Six-pence.*

A LIST of the PRINTS,

Drawn in Perspective by SEELEY.

A PLAN of Earl TEMPLE'S House and Gardens.

The Corinthian Arch.	The Shell Bridge.
One of the Pavilions at the Entrance.	The Temple of British Worthies.
The Shepherd's Cove.	A Gate-way by Leoni.
An artificial Piece of Ruins.	The Cold Bath.
The Temple dedicated to Venus.	The Grotto.
One of the Lodges.	The Temple of Concord and Victory.
One of the Pavilions at the Entrance to the Park.	Capt. Grenville's Monument.
An Egyptian Pyramid.	The Lady's Temple.
St. Augustine's Cave.	The Fane of Pastoral Poetry.
The Temple of Bacchus.	The Castle.
Nelson's Seat.	An Obelisk to the Memory of General Wolfe.
The South Front of the House.	Lord Cobham's Pillar.
Dido's Cave.	The Gothic Temple.
The Rotundo.	The Palladian Bridge.
King George II. } on Columns.	The Temple of Friendship.
Queen Caroline, }	The Pebble Alcove.
A Gate-way, by Kent.	Congreve's Monument.
A Doric Arch.	An Equestrian Statue of Geo. I.
A Ruin.	
The Temple of ancient Virtue.	

Also a PLAN of the principal Floor of the House, and PLANS of the Buildings in the Gardens.—All accurately drawn by Mr. Fairchild, Surveyor and Architect.

	s.	d.
The Description of the House and Gardens without the Plans and Views of the Temples, Price }	0	6
Ditto——with the Plan of the Gardens	1	0
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TO

The RIGHT HONOURABLE

The EARL TEMPLE:

This DESCRIPTION

Of his LORDSHIP's

HOUSE and GARDENS

AT

S T O W E,

Is most humbly Dedicated, by his LORDSHIP's

Obliged and most obedient

humble Servant,

B. SEELEY.

TO

THE RIGHT HONORABLE

THE EARL DARNLEY

THE SECRETION

OF THE LORDSHIP

HONORABLE AND CHANCELLOR

2-2-2

It is hereby declared by the Lordship

Ordered and most obedient

James Stewart

By the Lordship



To the EARL TEMPLE,

On GARDENING.

BY Commerce, *Albion*, and by Arms refin'd,
Sought for the Charms of Art and Nature join'd;
Along the Banks of her own *Thames* she stray'd,
Where the gay Sisters of the Waters play'd;
In many a soft Meander wildly rov'd,
And grac'd the Meadows which their Stream improv'd.

She mark'd romantic *Windsor's* warlike Pride,
To Learning's peaceful Seat so nearly ally'd;
Where *Temple's* Bosom early sigh'd for Praise,
Struck with th' inspiring Fame of ancient Days;
She came where Silver *Thames* and *Isis* bright,
Their friendly Treasures in one Stream unite;
Where Princes, Prelates, fir'd with Patriot Views,
By generous Gifts invited every Muse;
Where every Muse her grateful Tribute brought,
And Virtue practis'd what sound Learning taught;
At length her longing Eyes and hallow'd Feet,
Reach'd verdant *Stowe's* magnificent Retreat,
Where Fame and Truth had promis'd she should find
Scenes to improve and please her curious Mind.
Each Step Invention, Elegance display'd,
Such, as when *Churchill* woes the *Aonian* Maid,
And joins in easy graceful Negligence,
Th' harmonious Pow'rs of Verse, with *Sterling* Sense;
Such, as when *Poussin's* or *Albano's* Hand
On glowing Canvas the rich *Landschape* plann'd,
And classic Genius strove, by mimic Art,
Thro' the admiring Eye to reach the Heart.
Amidst the Wonders of each striking Scene,
High on the Summit of a sloping Green

A solemn Temple, in Proportion true,
 Magnificently simple, courts the View;
Concord and *Victory* with Pride proclaim
 This Mansion sacred to *Britannia's* Fame,
 Whose Form * majestic, from all Hands receives
 The various Product ev'ry Region gives,
 Pleas'd at her Feet their choicest Gifts to lay,
 And Homage to her Pow'r superior pay;
 The sculptur'd Walls her Glories past declare,
 In proud Memorials † of successful War.
 No factious Sacrifice to *France* and *Spain*
 These consecrated Trophies can profane;
 For public ‡ Liberty her awful Seat
 Here fixing, here protects her last Retreat;
 Where to the Great and Good in every Shade,
 The fragrant Tribute of just Praise is paid:
 Where the prime Beauties form'd by Nature's Hand
 Throughout her Works in every distant Land,
 Transplanted, flourish in their native Ease,
 And, as by magic Charm collected, please——
 Here the fair Queen of this heroic Isle
 Imperial *Albion*, with a gracious Smile
 Confess'd she lovely Nature saw at last
 Unite with Art, and both improve by Taste.

* The Alto Relievo in the Pediment.

† The Medallions of the Victories.

‡ The Statue of public Liberty placed in the middle Niche of the Temple.



A
 DESCRIPTION
 OF THE
 GARDENS.

IN the Road from *London* to *Stowe* are the Towns of *Uxbridge*, *Chalfont*, *Amer-sham*, *Great Missenden*, *Wendover*, *Ailsbury*, *Winslow*, and *Buckingham*, which last is distant from *London* 57, from *Oxford* 26 Miles.—Here are four capital Inns, the *Cobham Arms*, the *Cross Keys*, the *George*, and *White Hart*; a Gravel Road leads to the *New Inn* at *Stowe*, distant from *Buckingham* about a Mile and a half, where are good Accommodations: On the left Hand a large *Corinthian* Arch or Gate-way presents itself, from whence appears the Garden Front of his Lordship's House, proudly standing on the Summit of a verdant Hill, and encompassed by the Garden and Park.—From the *New Inn* you descend to the Garden Entrance; but the Road to the House leads by, or through the *Corinthian* Arch, and is beautifully diversified with Hill, Valley, Lawn, River, and a perpetual Change of Scene arising from the numerous Buildings intermixt with Wood, and “bosom'd high in tufted “Trees,” which strike the Eye with a most picturesque and ever-varying Magnificence.

[8]

At the South Entrance of the Gardens are two Pavilions supported by *Doric* Pillars.

Here you have a View, very striking at first Entrance, of the House; the two Rivers on the Right-hand meeting in one Stream, run into a Kind of Bay, (which was formerly an Octagon, and in the Centre stood an Obelisk, now removed into the Park.) The beautiful Disposition of the Lawns, Trees, and Buildings at a Distance, gives us a Kind of Earnest of what our Expectation is raised to.

Turning to the Left-hand you descend to

An artificial Piece of Ruins, of a Temple of
two River-Gods,

Covered with Evergreens, and adorned with the Statues of Fauns, Satyrs, and River-Gods; a beautiful Cascade of three Sheets of Water falls from a River above into a large Lake of ten Acres.

The Shepherd's Cove: Designed by Mr. *Kent*, is seated in a rising Wood, on the Banks of the Lake.

The Temple dedicated to VENUS,

With this Inscription,

VENERI HORTENSI.

It is a square Building with circular Arches and Wings, designed by Mr. *Kent*; the Inside adorned with Paintings by Mr. *Sleter*, taken from *Spenser's Fairy Queen*.—The Lady is the fair *Hellinore*, who having left a disagreeable Husband, and wandering in the Woods, was met by the polite Set of Gentry she is dancing with: She likes their Manner of Life, and resolves to enjoy it with them. Her old Spouse *Malbecco* is inconsolable for his Loss; he wanders many Days in Search of her, and at length finds her (you see him at a Distance peeping from behind a Tree) revelling with a beastly Herd of Satyrs. When the Evening comes on, he follows the Company to their Retirement, takes a commodious Stand, and to his great Torment sees every Thing that passes among them. After they were all laid asleep, he creeps gently

to his Lady, and you see him in the other Painting offering to be reconciled to her again, if she will return back with him. But *Hellinore* threatens to awake the Satyrs, and get him severely handled if he does not immediately leave her. Upon which the poor useless old Man is obliged to fly, and soon after runs distracted.—See Book III. of the *Fairy Queen*, Canto 10. The Roof is adorned with a naked *Venus*. Upon the Frize is the following Motto from *Catullus*:

Nunc ame qui nondum amavit ;

Quique amavit, nunc amet.

Let him love now, who never lov'd before :

Let him who always lov'd, now love the more,

The late QUEEN'S Statue

is erected on four *Ionic* Columns.—On the Pedestal is this Inscription:

DIVÆ CAROLINÆ,

To the Divine CAROLINE.

Two Pavilions.

One of them is made Use of as a Dwelling House ; the other stands in the Garden ; the Space between forms a grand Gate-way, designed by *Kent*, which is the Entrance into the Park.—From hence there is a noble View of a Bridge, with a fine Serpentine River, and a Road, terminated by two Lodges, which form a grand Approach to the Park and House.

An Egyptian Pyramid,

is sixty Feet high. On the Outside is this Inscription.

Inter plurima hortorum horunce ædificia a Johanne Vanbrugh, equite, designata, banc pyramidem illius memoriæ sacram esse voluit Cobham.

To the Memory of Sir *John Vanbrugh*, by whom several of the Buildings in these Gardens were designed, Lord *Cobham* hath erected this Pyramid.

And in the Inside,

*Lufisti fatis, edifti fatis, atque bibifti,
Tempus abire tibi eft; ne potum largius æquo
Rideat & pulset lasciva decentius ætas.*

With Pleasure furfeited, advanc'd in Age,
Retire in Time from Life's fantaftic Stage:
Left Youth the great Indecency contemn,
And his thee from a Scene design'd for them.

*Linquenda tellus, & domus & placens
Uxor; neque harum, quas colis, arborum
Te, præter invisas cupreffos,
Ulla brevem dominum fequetur.*

Thy lofty Palace, thy engaging Wife,
Thy wide Domain, and all the Pride of Life,
Short liv'd, thou soon muft quit, nor thro' the Grove
Rais'd by thy Hand, and cherish'd by thy Love,
Save the funereal Cyprefs, will a Tree
Be found, in thy laft Hour, to follow Thee.

St. AUGUSTINE'S Cave,

is a Cell formed of Mofs and Roots of Trees interwoven; this is fituated in a retired Thicket, and very artfully contrived, in the fame Manner as Shades in a Picture, or Paufes in Mufic.

In this Cave is a Straw Couch, a wooden Chair, three Windows or Holes, over which are three Inſcriptions in Monkish Latin Verſe.

On the Right-hand.

*Sanctus Pater Auguftinus,
(Prout aliquis divinus
Narrat) contra ſenſualem
Actum Veneris lethalem
(Audiat clericus) ex nive
Similem puellam vivæ
Arte mirâ conformabat,
Qua cum bonus vir cubabat*

Quod

*Quod si fas est in errorem
 Tantum cadere doctorem ;
 Quæri potest ; an carnalis
 Mulier, potius quam nivalis,
 Non sit apta ad domandum,
 Subigendum, debellandum
 Carnis tumidum furorem.
 Et importunum ardorem ?
 Nam ignis igni pellitur,
 Vetus ut verbum loquitur.
 Sed, inuptus hac in lite
 Appellabo te, marite.*

St. *Augustine*, holy Father,
 (As from some Divines we gather)
 Against the Sin of lewd Embrace,
 And Act venereal, his Grace
 To fortify (Divines, give Ear,
 The pious Precedent revere)
 With wond'rous Art a Girl of Snow
 Did make, the Life resembling so,
 That th'one from t'other scarce you'd know. }
 This done, the good Man Side by Side
 Lay down t' enjoy his new-form'd Bride,
 But if a learned Doctor can
 Fall, as might any other Man;
 It may be ask'd, with Reason good,
 Whether a Girl of Flesh and Blood,
 More certain far than one of Snow, }
 Would not controul, subdue, o'erthrow,
 The swelling, Rebel-flesh below ;
 Of Passion cool the Rage and Boiling,
 And hinder Nature from recoiling ?
 For Fire and Fire, two mortal Foes,
 Expel themselves, the Proverb goes,
 But I, unmarried, for Decree,
 O married Man, appeal to thee.

On the Left.

Apparuit mihi, nuper in somnio cum nudis & anhelantibus molliter Papillis & bianti suaviter vultu—Eheu! benedicite!

*Cur gaudes, Satana, muliebrem sumere formam?
Non facies voti casti me rumpere normam.*

*Heus fugite in cellam; pulchram vitate puellam;
Nam radix mortis fuit olim fœmina in hortis.
Vis fieri fortis? Noli concumbere scortis.*

In sanctum Originem Eunuchum.

*Filius Ecclesiæ Origines fortasse probetur:
Esse patrem nunquam se sine teste probet.*

Virtus diaboli est in lumbis.

Satan, why, deck'd in female Charms,

Dost thou attack my Heart?

My Vow is Proof against thy Arms,

'Gainst all thy Wiles and Art.

Ah! Hermits, flee into your Cells,

Nor Beauty's Poison feed on,

—The Root of Death (as Story tells)

Was Woman first in Eden.

Would'st thou thyself a dauntless Hero prove,

Detest th' Enjoyments vile of lawless Love.

That Origin's true Son of Church, agreed,

But could not for a Father be decreed.

In what we call the Loins, they say,

The Devil bears the greatest Sway.

Fronting the Door.

Mente pie elatâ, peragro dum dulcia prata,

Dormiit absque dolo pulchra puella solo;

Multa ostendebat, dum semisupina jacebat,

Pulchrum os, divinum pectus, aperta sinum.

Ut vidi mammas, concepti extempore flammæ,

Et dicturus ave dico, Maria, cave:

Nam magno totus violenter turbine motus

Pæne illam invado, pæne & in ora cado.

*Ille sed haud lentè surgit, curritque repenti,
 Currit &, invito me, fugit illa citò,
 Fugit causa mali tamen effectus satanali,
 Internoque meum cor vorat igne reum;
 O inferne canis, cur quotidie est tibi panis,
 Per visus miros sollicitare viros?
 Cur monachos velles fieri tam carne rebelles,
 Nec castæ legi turbida membra regi?
 Jam tibi jam bellum dico, jam triste flagellum
 Esuriemque paro, queis subigenda caro.
 Quin abscindatur, ne pars sincera trabatur,
 Radix, quâ solus nascitur usque dolus.*

As lost in Thought, and Contemplation deep,
 I wander o'er the verdant Meads—in Sleep;
 Sleep undesigning, lo! repos'd a Maid,
 Fresh as the Verdure of her grassy Bed,
 Reclin'd in Posture half supine she lay,
 A World of Beauties did her Form display:
 Her Face, her Neck divine, her Bosom too,
 With all their Charms were open to my View.
 Her heaving Globes no sooner struck my Eye,
 But strait the Flames thro' all my Vitals fly.
 I would have said my *Ave-Mary-Pray'r*,
 But, stead of that, I cry'd out, *Maid beware*.
 For in the Whirlwind of strong Passion tost,
 And Reason in the vi'lent Transport lost
 I almost seize the fair, inviting Prey,
 And to her Lips impatient urge my Way;
 She sudden starts, and with a rapid Flight,
 Shoots from my Touch, and leaves my ravish'd Sight.
 The Cause of Evil's fled—th' Effect remains,
 And still too furious revels in my Veins:
 Has kindled an infernal, fatal Flame,
 Which inward burns thro' all my guilty Frame.
 Why is't thy daily Food, O hellish Cur!
 Man up to Vice by wond'rous Sights to spur?
 Why is't thy Pleasure, Monks should thus rebel;
 Their fleshly Members 'gainst their Laws should swell?
 'Gainst

'Gainst thee I now eternal War declare,
The Lash severe, and Hunger I prepare ;
With these to mortify my carnal Lust,
To these my Virtue, Chastity to trust.
But lest the Part that's whole, should be infected,
That Modesty may better be protected,
Best, once for all, to cut away the Root,
From whence alone our guilty Passions shoot.

Near this holy Father's Cell, upon a Stone, is
engraved the following monumental Inscription.

To the Memory
of
SIGNIOR FIDO,
an *Italian* of good Extraction ;
who came into *England*,
not to bite us, like most of his Countrymen,
but to gain an honest Livelihood.
He hunted not after Fame,
yet acquired it ;
regardless of the Praise of his Friends,
but most sensible of their Love.
Tho' he liv'd amongst the Great,
he neither learn'd nor flatter'd any Vice.
He was no Bigot,
Tho' he doubted of none of the 39 Articles.
And, if to follow Nature,
and to respect the Laws of Society,
be Philosophy,
he was a perfect Philosopher ;
a faithful Friend,
an agreeable Companion,
a loving Husband,
distinguish'd by a numerous Offspring,
all which he lived to see take good Courses.
In his old Age he retir'd
to the House of a Clergyman in the Country,
where he finish'd his earthly Race,
And died an Honour and an Example to the whole Species.

Reader,

This Stone is guiltless of Flattery,
for he to whom it is inscrib'd
was not a Man,
but a
Grey-hound.

The Temple of BACCHUS

is a stucco'd Building; the Inside adorned with the Revels of *Bacchus*, painted by *Nollikins*.—— This Building commands a great Part of the Gardens, and a beautiful Prospect over the Country.

NELSON'S Seat

is an airy Building of Sir *John Vanbrugh's* to the North-west of the House, from whence there is an open Prospect; and in it are the following Inscriptions, describing the Paintings.

On the Right Hand.

*Ultra Euphratem & Tigrim
usque ad oceanum propagatâ ditione
Orbis terrarum imperium Romæ adsignat optimus princeps,
cui super advolat Victoria
laurigerum sertum hinc inde
utraque manu extendens
comitantibus Pietate & Abundantiâ.
In arcu Constantini.*

Having extended his Power beyond the *Euphrates* and *Tigris*,
as far as the Ocean,

this most potent Prince
assigns the Empire of the World to *Rome*:

over whom Victory flies,
waving a Laurel Crown,
accompanied with *Piety* and *Plenty*.

Upon *Constantine's* Arch.

On

On the Left.

*Post obitum L. Veri,
in imperio cum Marco consortis,
Roma
integram orbis terrarum
potestatem ei & in eo contulit.*

In Capitolio.

After the Death of *Lucius Verus*
Partner in the Empire with *Marcus*,
Rome
conferred on him
the Empire of the World.

In the Capitol.

Opposite the North Front of the House, at the
Head of the Canal, is the Equestrian Statue of King
George I. in Armour with this Inscription:

*In medio mihi Cæsar erit,
Et viridi in campo signum de marmore ponam.*

COBHAM.

Imperial *Cæsar's* Statue I will place,
Full in the Centre on the verdant Grass.

To this Front there is a Wall ornamented with
Niches, and two Gate-ways into the Courts, by *Kent*,
two Gate-ways into the Gardens, by *Leoni*.

Opposite the South Front is a grand Parterre,
where you have a distant View of many beautiful
Objects in the Garden, and a fine Prospect over the
Country.

The Statue of his late Majesty,
erected on a *Corinthian* Pillar, with this Inscription:

GEORGIO AUGUSTO.

On her Royal Highness the Princess AMELIA'S
Arrival at STOWE.

Apollo * and his tuneful Maids,
Who range their lov'd *Aonian* Glades,

* Statue of *Apollo* and the *Muses*.

Forsook

Forfook the *Heliconian* Spring,
 To hail the Daughter of a King.
 Fond *Echo* shew'd them where to try;
 The sweetest Pow'rs of Melody.
 Close by the Image of her Sire,
Apollo touch'd the sounding Lyre.
 I saw the awful Statue * smile,
 The Guardian of this happy Isle,
 When regal State with Freedom strove,
 Which most should gain the others Love!
 Mild he survey'd the pleasing Scene,
 And thus address' his much-lov'd Queen,
 Whose sculptur'd † Form majestic stood,
 The Glory of the neighbouring Wood;
 Soft Partner of my happiest Days,
 Grac'd with a grateful People's Praise,
 The joyful Hour approaches near,
 Which brings our fav'rite Daughter here.
 She will revere the hallow'd Ground,
 Where ancient ‡ Virtue's Dome is found,
 And view the Shrine with Heart-felt Pride;
 Where *English* Worthies still preside;
 Where every Virtue stands confest,
 Just Emblem of her generous Breast.
 Nor will her Recollection fail,
 In Victory's || consecrated Vale,
 To glory in the *Brunswick* Name,
 For there the Trophies § of my Fame
 Remain unfullied yet.—The rest
 A Sigh and rising Tear suppress'd.
Apollo sooth'd the mournful King;
 He tun'd to Joy the golden String;
 Then sung of Royal *Emily*,
 When Light'ning darts from either Eye;

* Statue of King *George II.*

† The Statue of Queen *Caroline.*

‡ The Temple of *Ancient Virtue.*

|| The Temple of *Concord* and *Victory.*

§ Medallions of the Victories gained in the late War, placed round the Temple.

And Spirit in her meaning Face
 Adds Dignity and Sense to Grace ;
 Or, when Compassion melts her Mind,
 In Tenderness to human Kind,
 And her rich Bounty copious flows,
 In Streams as various as their Woes ;
 Or, when amidst the circling Great,
 She graceful moves in royal State,
 Dispensing round with Judgment true,
 Honour to all where Honour's due :
 Or, when she condescends to stand,
 The first in Friendship's spotless Band,
 Preferring to the Courtiers Art
 Truth and Simplicity of Heart !
 In Air th' enchanting Music floats ;
 The Zephyrs catch the varied Notes,
 And bear to Heav'n th' enraptur'd Lays,
 Fraught with *Amelia's* flowing Praise.
 The Mother heard th' applauding Choir,
 Her Breast extatic Transports fire ;
 As on the Day her martial Son,
Culloden's glorious Triumph won.
 When lo ! upon the flow'ry Green
 Her darling *Emily* is seen ;
 What Hand can paint the glowing Cheek,
 The beating Heart, the Looks that speak ?
 What but *Apollo's* Lyre express
 The full maternal Tenderness.
 Thus flush'd with Pride and ardent Love
Latona views her Twins from *Jove*,
 Conscious, she on the *Delian* Earth
 To two Divinities gave Birth.

DIDO'S Cave,

with this Inscription :

Speluncum Dido, dux & Trojanus, eandem
Deveniunt—— VIRG.

Repairing to the same dark Cave are seen,
 The *Trojan* Hero and the *Tyrian* Queen.

The

The ROTUNDO

is raised upon *Ionic* Pillars, and is ornamented with a Statue of the *Venus of Medicis*.—The Building by Sir *John Vanburgh*, altered by *Borra*.

From hence you pass into the great Avenue, where on the Right-hand, you have the Prospect of the *Corinthian* Gate-way, and Entrance to the Gardens (mentioned before); and on the Left, the House, near which

A Doric Arch,

standing on an Eminence, and accompanied with the Statues of *Apollo* and the nine *Muses*, forms an Entrance into a very pleasing Scene.

On the Back Front of the *Attic* is inscribed

A M E L I Æ S O P H I Æ A U G.

To her Royal Highness the Princess *Amelia Sophia*.

Through the Arch is seen the *Palladian* Bridge, and a Castle on the opposite Hill, which form a delightful Perspective.

On the Inside Front of the *Attic* there is a Medallion of H. R. H. with this Exergue from *Horace*,

O colenda semper & culta!

O Thou worthy of every Honour, and ever honoured!

VERSES presented to her Royal Highness at her first Entrance in 1768.

See the bright God adorn'd with all his Rays,
From Heav'n descends to sing *Amelia's* Praise:
Their golden Lyres he bids the Sisters bring,
Join the glad Song, and strike the sounding String:
The deep-ton'd Chord obeys his skilful Hand,
And all is Harmony where you command.

Under an old Elm, not far distant, the *Heliconian* Spring is seen to rise.

A Ruin.

The Temple of Ancient Virtue,

in a very flourishing Condition; the Building is a Rotundo of the *Ionic* Order by Mr. Kent; on the Outside, over each Door, is this Motto:

Priscæ Virtuti.

To Ancient Virtue.

And in four Niches within, standing at full Length, are the Statues of *Lycurgus*, *Socrates*, *Homer*, and *Epaminondas*: Under which are the following Inscriptions:

Under LYCURGUS.

*Qui summo cum consilio, inventis legibus,
Omnemque contra corruptelam munitis optime,
Pater Patriæ
Libertatem firmissimam
Et mores sanctissimos,
Expulsa cum divitiis avaritiâ, luxuriâ, libidine,
In multa secula
Civibus suis instituit.*

Who having planned, with consummate Wisdom, a System of Laws firmly secured against every Incroachment of Corruption, and having by the Expulsion of Riches, banished Luxury, Avarice, and Intemperance, established in the State for many Ages, perfect Liberty and inviolable Purity of Manners—The Father of his Country.

Under SOCRATES,

*Qui corruptissima in civitate innocens,
Bonorum hortator, unici cultor DEI,
Ab inutili otio, & vanis disputationibus,
Ad officia vitæ, & societatis commoda
Philosophiam avocavit,
Hominum sapientissimus.*

Who

Who innocent in the Midst of a most corrupted People, the Encourager of the Good, a Worshipper of the one God, recalled Philosophy from useless Speculations and vain Disputes, to the Duties of Life and the Benefit of Society.—The wisest of Men!

Under HOMER.

*Qui poetarum princeps, idem & maximus,
Virtutis præco, & immortalitatis largitor,
Divino carmine
Ad pulchre audendum, & patiendum fortiter,
Omnibus notus gentibus, omnes incitat.*

The first and the greatest of the Poets, The Herald of Virtue, The Giver of Immortality; who by his divine Genius, known to all Nations, incites all, nobly to dare, and to suffer firmly.

Under EPAMINONDAS.

*Cujus a virtute, prudentia, verecundia,
Thebanorum respublica
Libertatem simul & imperium,
Disciplinam bellicam, civilem & domesticam
Accepit;
Eoque amisso, perdidit.*

By whose Valour, Prudence, Modesty, the Theban Commonwealth gained Liberty and Empire, Military Discipline, Civil and Domestic Policy, all which, by losing him, she lost.

Over one Door.

*Charum esse civem, bene de republica mereri, laudari,
coli, diligere, gloriosum est: metui vero, & in odio esse in-
vidiosum, detestabile, imbecillum, caducum.*

To be dear to our Country, to deserve well of the Public, to be honoured; revered, loved, is glorious; but to be dreaded and hated is odious, detestable, weak, ruinous.

Over the other.

Iustitiam cole & pietatem, quæ cum sit magna in parentibus & propinquis, tum in patria maxima est. Ea vita via est in cælum, & in hunc cælum eorum qui jam vixerunt.

Cultivate Justice and Benevolence, which in an eminent Manner is due to Relations and to Friends, but in the highest Degree to our Country; this Path leads to the Mansions of the Blessed, and to the *Assembly* of those who are now no more.

From the Doors of this Temple, and from the Peristilium, the Views are charming: From one Door you see the Statue of the late Queen, and the Castle, being a Farm-House, standing at the End of a Line in the Park three Miles long: From the other Door you see the Temple of *British* Worthies, and the *Palladian* Bridge at a Distance; as also

Captain GRENVILLE'S Monument,

being a Naval Column erected by the late Lord Cobham in honour of Captain Grenville, upon the Top of which Heroic Poetry, supposed to light, holds in her Hand a Scroll with

Nen nisi Grandia Canto.

Heroic Deeds alone my Theme.

Upon the Plinth and on the Pedestal are the following Inscriptions:

DIGNUM LAVDE VIRVM MVSA VETAT MORI.

The Muse forbids Heroic Worth to die.

Sororis

Sororis suæ Filio,
 Thomæ Grenville,
 Qui navis præfectus regiæ,
 Ducente classẽ Britannicam Georgio Anson,
 Dum contra Gallos fortissimè pugnaret,
 Dilaceratæ navis ingenti fragmine,
 Femore graviter percusso,
 Perire, dixit moribundus, omnino satius esse,
 Quam inertię reum in judicio sisti;
 Columnam hanc rostratam
 Laudans & mœrens posuit
 Cobham.

Insigne virtutis, cheu! rarissimæ
 Exemplum habes;
 Ex quo discas
 Quid virum præfectura militari ornatum
 Deceat.

MDCCXLVII.

To his Nephew
 Thomas Grenville,
 Who
 Captain of a Ship of War,
 In the *British* Fleet,
 Commanded by Admiral *Anson*,
 In an Engagement with the *French*,
 Being wounded mortally in the Thigh,
 By a Fragment of his shatter'd Ship,
 Expiring, said,

“ How much better is it thus to die
 “ Than to stand arraigned
 “ Before a Court Martial.”

This Naval Column
 was erected

By *Richard Viscount Cobham*;
 As a Monument of his Applause and Grief,

1747.

From

From this animating Example
 Learn
 When honour'd with Command,
 What becomes
 An Officer.

Ye weeping Muses, Graces, Virtues, tell,
 If since your all-accomplish'd *Sidney* fell,
 You, or afflicted *Britain*, e'er deplor'd
 A Loss like that these plaintive Lays record;
 Such spotless Honour, such ingenuous Truth,
 Such ripen'd Wisdom in the Bloom of Youth;
 So mild, so gentle, so compos'd a Mind,
 To such heroic Warmth and Courage join'd!
 He too, like *Sidney*, nurs'd in Learning's Arms,
 For nobler War forsook her peaceful Charms;
 Like him possess'd of every pleasing Art,
 The secret Wish of every Virgin's Heart;
 Like him, cut off in youthful Glory's Pride,
 He, unrepining, for his Country dy'd.

Here you cross the *Serpentine* River, which brings
 you into the *Elysian* Fields.

The Shell-Bridge, by *Kent*.

The Temple of *British* Worthies, by *Kent*,

a Building cut into Niches, wherein are placed the
 following Bustos:

ALEXANDER POPE,

Who uniting the Correctness of Judgment to the Fire of Genius,
 by the Melody and Power of his Numbers,
 gave Sweetness to Sense, and Grace to Philosophy.
 He employ'd the pointed Brilliancy of Wit to chastise the Vices,
 and the Eloquence of Poetry to exalt the Virtues of human Nature;
 and being without a Rival in his own Age,
 imitated and translated, with a Spirit equal to the Originals,
 the best Poets of Antiquity.

Sir THOMAS GRESHAM,
 who by the honourable Profession of a Merchant having enriched himself and his Country, for carrying on the Commerce of the World, built the *Royal Exchange*.

IGNATIUS JONES,
 who to adorn his Country, introduced and rivalled the *Greek and Roman Architecture*.

JOHN MILTON,
 whose sublime and unbounded Genius equal'd a Subject that carried him beyond the Limits of the World.

WILLIAM SHAKESPEAR,
 whose excellent Genius opened to him the whole Heart of Man, all the Mines of Fancy, all the Stores of Nature; and gave him Power, beyond all other Writers, to move, astonish, and delight Mankind.

JOHN LOCKE,
 who, best of all Philosophers, understood the Powers of the human Mind, the Nature, End, and Bounds of Civil Government; and with equal Courage and Sagacity, refuted the slavish Systems of usurped Authority over the Rights, the Consciences, or the Reason of Mankind.

Sir ISAAC NEWTON,
 whom the God of Nature made to comprehend his Works; and from simple Principles to discover the Laws never known before, and to explain the Appearances never understood, of this stupendous Universe.

Sir FRANCIS BACON, LORD VERULAM,
 who, by the Strength and Light of superior Genius, rejecting vain Speculation and fallacious Theory, taught to pursue Truth, and improve Philosophy by the certain Method of Experiment.

In the Niche of a Pyramid is placed a *Mercury*,
with these Words subscribed:

——*Campos ducit ad Elystos,*

——Leads to the *Elysian* Fields.

And below this Figure is fixed a Square of black
Marble with the following Lines:

*Hic manus ob patriam pugnando vulnera passi,
Quique pii vates, & Phœbo digna locuti,
Inventas aut qui vitam excoluere per artes,
Quique sui memores alios fecere merendo.*

Here are the Bands, who for their Country bled,
And Bards, whose pure and sacred Verse is read:
Those who, by Arts invented, Life improv'd,
And by their Merits, made their Mem'ries lov'd.

King ALFRED,

the mildest, justest, most beneficent of Kings; who
drove out the *Danes*, secured the Seas, protected
Learning, established Juries, crush'd Corruption,
guarded Liberty, and was the Founder of the *Eng-
lish* Constitution.

EDWARD Prince of WALES,

the Terror of *Europe*, the Delight of *England*; who
preserved unaltered, in the Height of Glory and For-
tune, his natural Gentleness and Modesty.

Queen ELIZABETH,

who confounded the Projects, and destroyed the Power
that threatened to oppress the Liberties of *Europe*;
shook off the Yoke of Ecclesiastical Tyranny; re-
stored Religion from the Corruptions of *Papery*; and
by a wise, a moderate, and a popular Government,
gave Wealth, Security, and Respect to *England*.

King

King WILLIAM III.

who, by his Virtue and Constancy, having saved his Country from a foreign Master, by a bold and generous Enterprize, preserved the Liberty and Religion of *Great-Britain*.

Sir WALTER RALEIGH,

a valiant Soldier, and an able Statesmen; who endeavouring to rouse the Spirit of his Master, for the Honour of his Country, against the Ambition of *Spain*, fell a Sacrifice to the Influence of that Court, whose Arms he had vanquished, and whose Designs he opposed.

Sir FRANCIS DRAKE,

who, through many Perils, was the first of *Britons* that ventured to sail round the Globe; and carried into unknown Seas and Nations the Knowledge and Glory of the *English* Name.

JOHN HAMPDEN,

who, with great Spirit and consummate Abilities, began a noble Opposition to an arbitrary Court, in Defence of the Liberties of his Country; supported them in Parliament, and died for them in the Field.

Sir JOHN BARNARD,

who distinguished himself in Parliament by an active and firm Opposition to the pernicious and iniquitous Practice of Stock-jobbing: At the same time exerting his utmost Abilities to increase the Strength of his Country, by reducing the Interest of the National Debt; which he proposed to the House of Commons in the Year 1737, and, with the Assistance of Government, carried into Effect, in the Year 1750, on Terms of equal Justice to Particulars and to the State; notwithstanding all the Impediments which private Interest could oppose to public Spirit.

The Cold Bath.

The Grotto

stands at the Head of the *Serpentine* River, and on each Side a Pavilion, the one ornamented with Shells, the other with Pebbles and Flints broke to Pieces. The Grotto is furnished with a great Number of Looking-glasses both on the Walls and Cieling, all in Frames of Plaister-work, set with Shells and Flints. —A Marble Statue of *Venus*, on a Pedestal stuck with the same.

The Temple of Concord and Victory,

is a large beautiful Building of the *Ionic* Order in the antique Taste, and one of the principal Ornaments in the Garden. —It has six Statues on the Top, as big as Life, and the front Pediment is adorned with a Piece of Alt-Relief, by Mr. *Scheemaker*, representing the four Quarters of the World bringing their various Products to *Britannia*. —In the Frize of the Portico is this Inscription,

Concordiæ & Victoriæ.

To Concord and Victory.

In the Anti-Temple there are two Medallions describing

Concordia Fœderatorum : Concordia Civium :

Concord of the Allies : National Concord.

Over the Door this Inscription from *Valerius Maximus* :

*Quo Tempore Salus eorum in ultimas Angustias deducta
nullum Ambitioni Locum relinquebat.*

The Times with such alarming Dangers fraught,
Left not a Hope for any factious Thought.

In a Niche of the Temple is placed the Statue of *Libertas Publica*, Public Liberty; over which, in a Tablet from the same Author,

Candidis autem Animis Voluptatem præbuerint in conspicuo posita quæ cuique magnifica merito contigerunt.

A sweet Sensation touches ev'ry Breast
Of Candour's gen'rous Sentiment possess'd,
When public Services with Honour due,
Are gratefully mark'd out to public View.

On the Walls are fourteen Medallions to represent the taking of *Quebec*, *Martinico*, &c. *Louisbourg*, *Guadeloupe*, &c. *Montreal*, *Pondicherry*, &c. naval Victory off *Belleisle*, naval Victory off *Lagos*, *Creevelt* and *Minden*, *Felinghausen*, *Goree* and *Senegal*, *Crown Point*, *Niagara* and *Fort du Quesne*, *Havannah* and *Manilla*, *Beau Sejour*, *Cherburgh* and *Belleisle*—executed from several of the Medals.

Here is a large and delightful Vale adorned with Statues of various Kinds, intermixed with Clumps of Trees beautifully disposed.

From this Portico you see in a diagonal Line, an Obelisk in the Park above an hundred Feet high, inscribed to Major General *Wolfe*.

Ostendunt Terris hunc tantum Fata——

The Fates but shew him to the World.

1759.

This Obelisk stands upon a Hill in the Approach from *Northamptonshire*, which is very magnificent: At the Entrance there are two Lodges, from whence a very broad and long Line conducting you through Woods, is terminated by the Temple of Concord and Victory.—In the other diagonal Line from the Temple,

Temple, stands a lofty fluted Column erected to the Memory of the late Lord Viscount *Cobham*.

A Gravel Path now leads by the Statue of *Hercules* and *Antæus*, skirting the Valley, to the Circle of the dancing Faun, surrounded with the Statues of Shepherds and Shepherdesses.

“ And every Shepherd tells his Tale

“ Under a Hawthorn in the Dale.”

Winding through a Wood, not far distant, rise

The Fane and Statue of Pastoral Poetry,

Holding in her Hand a Scroll with these Words,

Pastorum Carmina Canto.

I tune the Shepherd's Lay.

The Fane is adorned with Terms, &c. Here a most pleasing Forest-scene presents itself, formed by extensive Lawns of the Park, bounded with old Oaks: You next cross over the Valley and soon come to

Lord *Cobham's* Pillar.

Round the Base of the Column is written

Ut L. Luculli summi Viri Virtutem quis? At quam multi Villarum Magnificentiam imitati sunt?

As in the Instance of *L. Lucullus*, a truly great Man! who hath imitated his Virtues? But how many his Example, in magnificently adorning their Country-seats?

On

On the Pedestal are the following Inscriptions :

On one Side,

To preserve the Memory of her Husband,

Anne Viscountess Cobham

Caused this Pillar to be erected

In the Year 1747.

On the opposite Side,

Quatenus nobis denegatur diu vivere,

relinquamus aliquid,

quo nos vixisse testemur.

Inasmuch as the Portion of Life allotted to us is short,

let us leave something behind us,

to shew that we have lived.

The Lady's Temple,

is built upon Groin Arches, with *Venetian* Windows, a neat Stair-case leads you up to a Hall, the Walls of which are adorned with the following Paintings by Mr. Sleter.

On the Right-hand are Ladies, employing themselves in Needle and Shell-work.—On the opposite Side, are Ladies diverting themselves with Painting and Music.

The Gothic Temple,

is a large Building of red Stone, 70 Feet high, upon a rising Ground, adorned in the *Gothic* Way with carved Work and painted Glass. The Disposition within is very beautiful. You enter a circular Room,
the

the Dome of which is ornamented with the Descents of the *Temple* Family. On the second Story, is a Gallery : The Tower affords a very extensive View round the Country.

The Hill round the Temple is adorned with very good Statues, by *Rysbrack*, of the seven *Saxon* Deities, who gave Names to the Days of the Week.—The Portico of the Temple of *Concord* and *Victory* has a beautiful Effect from this Place.

The *Palladian* Bridge,

The Roof of which is supported by *Ionic* Pillars.

From hence you pass into the great Terras-walk, which is 3000 Feet long.

The Temple of Friendship,

is a large Structure of the *Doric* Order. On the Outside is this Motto :

Amicitiae S.———Sacred to Friendship.

The Inside is furnished with the Busts of the late Viscount *Cobham* and his Friends, viz. *Frederick* Prince of *Wales* ; the Earls of *Chesterfield*, *Westmoreland*, and *Marchmont* ; the Lords *Cobham*, *Gower*, and *Bathurst* ; *Richard* *Grenville*, now Earl *Temple* ; *William* *Pitt*, now Earl of *Chatham* ; and *George* *Lyttleton*, now Lord *Lyttleton*.

The Roof is painted emblematically, and ornamented in a very gay Manner.

The Pebble Alcove,

is a little Grot nearly adorned with Pebbles ; his Lordship's Arms are curiously wrought upon the back Wall with the same Materials.

CONGREVE'S Monument, by *Kent*.

The Embellishments round it are designed to express the Poet's Genius in the dramatic Way ; upon
the

the Top fits a Monkey viewing himself in a Mirror,
with this Inscription :

*Vitæ imitatio,
Consuetudinis speculum,
Comædia.*

Comedy is the Imitation of Life, and the Mirror of
Fashion.

The Poet's Effigies lies in a careless Posture on one
Side, and on the other is placed this Epitaph :

*Ingenio
Acri, faceto, expolito,
Moribusque
Urbanis, candidis, facillimis,*
GULIELMI CONGREVE,
*Hoc
Qualecunque desiderii sui
Solamen simul ac
Monumentum
Posuit COBHAM.*
1736.

To the sprightly, entertaining, elegant
Wit,

and the polished, candid, easy

Manners

Of WILLIAM CONGREVE,

This

in some Sort a Consolation ;
and a Memorial of his affectionate Regret,
was erected by
COBHAM.

N. B. The Gardens contain between three and
four hundred Acres.

EXPLANATION of the PLANS.

- | | |
|---|--|
| A The principal Floor of <i>Stowe-House</i> . | Fig. 3. The Lady's Temple. |
| a The State Bed-Chamber. | Fig. 4. The Temple of Friendship. |
| b The State Dressing-Room. | Fig. 5. The Temple of Antient Virtue. |
| c The State Gallery. | Fig. 6. The Temple of <i>Venus</i> . |
| d The Corridore. | Fig. 7. The Rotundo. |
| e The Servants Bed-Chamber. | Fig. 8. The Temple of <i>Bacchus</i> . |
| f An open Gallery. | Fig. 9. The Fane of Pastoral Poetry. |
| g The Drawing Room. | Fig. 10. The Egyptian Pyramid. |
| h The Stucco Gallery. | Fig. 11. One of the Pavilions at the Entrance to the Garden. |
| i The Dining-Room. | Fig. 12. One of the Pavilions at the Entrance to the Park. |
| k The Bed Chamber, and Dressing-Room. | Fig. 13. <i>Dido's Cave</i> . |
| l The Hall. | Fig. 14. The Temple of <i>British Worthies</i> . |
| m A Dressing-Room. | Fig. 15. The Hermitage. |
| n A Bed-Chamber. | Fig. 16. <i>Nelson's Seat</i> . |
| o The great Stair-Case. | Fig. 17. The Grotto. |
| p The Corridore. | Fig. 18. The Cold Bath. |
| q The Gallery. | Fig. 19. The <i>Palladian Bridge</i> . |
| r The <i>Grenville Room</i> . | Fig. 20. The Shell Bridge, by the same Scale. |
| s The Dressing Room. | Fig. 21. The New Bridge, leading to the Lodges. |
| t The Bed-Chamber. | |
| v An open Gallery, and Chinese Closet. | |
| w A Bed-Chamber. | |
| x The Chapel. | |
| Fig. 1. The Temple of Concord and Victory. | |
| Fig. 2. The Gothic Temple. | |

Note, Where there is but one Scale in a Plate, it is applicable to all the Plans in that Plate.

The Scales are of Feet.



DESCRIPTION

OF THE

HOUSE.



Y a noble Flight of Steps designed by Signior *Borra*, ornamented with Stone Balustrades, you ascend to a grand Apartment, called

The Saloon,

43 Feet by 22 Feet.

It is hung with fine Tapestry representing the Functions of the Cavalry, with Crimson Casoy Chairs and Settees.

The Paintings are,

1. A Landſcape.
2. A Flower Piece.
3. A Fruit Piece.
4. A Portrait of Lord *Chatham* over the Chimney.

- [30]
5. A Portrait of Lady *Chatham* at the other End.
Two Marble Busts, one at each End.

The Hall.

36 Feet by 22 Feet 9 Inches; designed and painted
by *Kent*.

The Cieling is finely adorned with the Signs of the
Zodiack.

Over the Chimney, is a very curious Piece of Alt-
Relief: The Story is *Darius's* Tent.

Eleven Marble Busts.

The Walls are adorned with Ornaments of Fes-
toons, &c.

Two Marble Tables.

A large white Marble Slab.

A Marble Cistern.

A Bed-Chamber, and two Dressing-Rooms
hung with yellow Damask.

A curious Chest inlaid with Mother of Pearl.

An old Japan Cabinet, with ornamental China
upon it.

Glasses over the Chimnies.

A Dressing-Room.

Prince *Henry* at full Length over the Chimney.

A fine Cabinet, with old China Jars upon it.

A Bed-Chamber,

with rich crimson Casoy Bed and Furniture.

A Portrait of a late Countess of *Dorset* at full
Length, over the Chimney.

A Dressing-

A Dressing-Room.

A Piece of still Life over the Chimney.

The grand Stair-Case,

ornamented with Iron Work.

Three Cieling-Pieces, painted by *Sclater*, viz.

1. Justice and Peace.

2. Fame and Victory.

3. Plenty and Constancy.

The Walls are adorned with warlike Pieces.

The Stone Stair-Case,

with Iron Ballusters, the Walls ornamented with Medallions.——Leading into a private Apartment below Stairs,

A Billiard-Room.

A Parlour.

A Breakfasting-Room, and

A Waiting-Room.

Second and third Pair of Stairs, a Number of Bed-Chambers, and two Dressing-Rooms to each Bed-Chamber.

The Chapel,

37 Feet by 20 Feet 10 Inches, and 26 Feet high, wainscotted with Cedar, with a Gallery of the same, hung with crimson Velvet, under which are Seats for the Servants.

Over the Communion-Table is a fine Painting of the Resurrection, by *Tintoretto*, and over that is the King's Arms finely carved and ornamented.

Above the Cedar Wainscot, are the following Paintings at full Length :

Moses and Aaron.

1 30 1

Two of the Apostles, *St. Peter* and *St. Paul*.
The four Evangelists.

There are three other Paintings, *viz.*

1. The Ascension.
2. The Baptism.
3. The Salutation of the Virgin *Mary*.

The Ceiling is the same as at the *Chapel Royal* at *St. James's*, and the Cedar Wainscot enriched with elegant Carvings, by *Gybbons*.

Her Ladyship's Dressing-Room,

with Hangings, Chairs, and Window-Curtains of fine printed Cotton.

A fine old Japan Cabinet, ornamented with China Jars.

A fine View of *Pekin*, over the Chimney-Piece, by *Folli*.

The Bed-Chamber,

with Hangings, Chairs, and Window-Curtains of the same.

A Picture of a *Chinese* Temple over the Chimney, by *Folli*.

The Chinese Closet,

Or a Repository of her Ladyship's valuable China.

The Japan and Ornaments were a Present of the late Prince and Princess of *Wales*.—From this Closet you enter a Colonade, ornamented with Paintings, by *Sclater*.

It is likewise curiously embellished with Exoticks and Flowering Shrubs.

The

The GRENVILLE Room,

29 Feet 8 Inches by 26 Feet 3 Inches, and 19 Feet 4 Inches high,

hung with green Velvet, and ornamented with the following Portraits, all at full Length, except the first :

Over the Chimney.

1. The late Countess *Temple*, Mother to the present Earl.

2. The Right Honourable *George Grenville*, late First Lord of the Treasury, and Chancellor of the *Exchequer*.

3. The Right Honourable *James Grenville*, Vice Treasurer of *Ireland*, and one of his Majesty's most honourable Privy Council.

4. His Excellency *Henry Grenville*, Ambassador to the *Ottoman Porte*.

5. The Honourable *Thomas Grenville*, who was killed in the Defence of his Country, on board the *Defiance*, of which he was Captain.

6. Lady *Cobham*.

7. Sir *Thomas Temple*.

8. Lady *Hester Temple*, who lived to see 700 descended from her own Body. Vide *Fuller's Worthies*.

Three Book-Cases.

A Dining-Room,

Ornamented with twelve Marble Busts of the *Roman* Emperors and Empreesses.

The Paintings are,

1. The present Earl *Temple*, by *Ramsay*.

2. The present Countess *Temple*, by *Hoare*, both at full Length.
3. A Picture, by *Pinani*, over the Chimney.

The following Marble Statues of

1. *Venus* and *Adonis*, by *Scheemaker*.
2. *Vertumnus* and *Pomona*, by *Delvot*.
3. A *Narcissus*.

Two Tables of Oriental Alabaster.

Two Marble Cisterns.

A Drawing-Room,

hung with three fine Pieces of Tapestry, as follows:

1. A *Dutch* Fishery, from *Teniers*.
2. A *Dutch* Wake, from *Teniers*.
3. A beautiful Representation of a Farm.

Gobeline Tapestry Chairs.

A Picture, by *Pinani*, over the Chimney.

Two Tables of Marble of *Sienna*.

Two Pier Glasses.

Two Busts, one over each Door.

A Waiting-Room.

The Paintings are,

1. *Joan of Arc* over the Chimney, by *Albert Durer*.
2. *Cymon* and *Iphigenia*.
3. *Orodes* ordering melted Gold to be poured into the Mouth of *Crassus*.
4. Two Landscapes, by *Salvator Rosa*.
5. A Head, by *Cornelius Johnson*.
6. Two Landscapes, one over each Door.

L 4. 1

A Private Breakfasting-Room.

The Paintings are,

1. A Portrait of Colonel Stanyan, by *Dobson*.
 2. The Representation of the Holy Lamb, by *Rubens*.
 3. Four Landscapes, by *Poussin*.
 4. Two Ditto, by *Coten*.
 5. A large Picture of young *Bacchanals*.
- Two Pier-glasses.
A Tortoise-shell Commode.

A Drawing-Room,

hung with yellow Silk Damask, trimm'd with Silver Lace, Chairs and Window-curtains the same.

The Paintings are,

1. Over the Chimney, a Picture of *Samson* in the Prison at *Gaza*, by *Rembrandt*.—The King of *Prussia* has one of the same in his Collection.
2. Two Saints, a *St. Laurence* and *St. Stephen*, one over each Door.
3. Two large Landscapes, by *Horizonti*.
4. *Moses* burying the *Egyptian*, by *Poussin*.
5. A Sea-port, by a *Flemish* Master.
6. A Landscape with dancing Satyrs, by *Paul Brill*.
7. A Landscape, by *Claude Lorain*.
8. A small Landscape of *Acis* and *Galatea*, by *Millè*.

A curious inlaid Cabinet, with Chimney and Pier-glass in gilt Frames.

A Private Dining-Room,

blue Silk Damask Furniture, with Chimney and Pier-glasses.

The Paintings are,

1. A Portrait of *Rubens's Wife*, by *Rubens*.
2. A Knight of the *Bath*, by *Vandyke*.
3. The Rape of *Helen*, by *Thesens*.
4. The Return of *Chryseïs* to her Father. } Both, by
Primaticcio.
5. The Duke of *Sully*, or *Marquis de Veuville*, by
Vandyke.
6. The Dutchess of *Richmond*, by *Sir Peter Lely*.
7. The Marriage of *Cana*, by *Bassan*.
8. Two Pieces of Ruins, by *Canaletti*.
9. *Vulcan* and *Venus*, by *Primaticcio*.

A Waiting-Room,

hung with yellow Silk Damask, trimm'd with Silver
 Lace.

The Paintings are,

1. A Portrait of *Oliver Cromwell*, by old *Richardson*.
 2. A Dancing at the Marriage of the Duke of
Mantua, by *Tintoretto*.
 3. *Samson* and *Dalilah*, by *Guercino*.
 4. A *Silenus*, by *Rubens*.
 5. A Landfchape, with Figures and Cattle, by
Bassan.
 6. A Piece of Ruins, by *Viviano*.
- A Chimney-glass.

The State Apartment.

1. The State Gallery,

70 Feet 9 Inches by 25 Feet, — and 22 Feet high.

Two Marble Chimney-pieces of *Sienna*, &c. by
 Mr. *Lovel*.

The Cieling finely ornamented with Paintings
 and Gilding, by *Sclater*.

Two fine Marble Tables of *Nero Antico*, with two large Pier-glasses.

The Walls are adorned with curious Pieces of Tapestry, viz.

1. The Triumph of *Ceres*.

2. The Triumph of *Bacchus*.

3. The Triumph of *Venus*.

4. The Triumph of *Mars*.

5. The Triumph of *Diana*.

The Piers adorned with Trophies.

Two Chimnies, the upper Part of which are adorned with Gilding and Carving.

1. A Goddess conducting Learning to Truth.

2. Representing *Mercury* conducting tragic and comic Poetry to the Hill of *Parnassus*.

Four emblematical Paintings in *Clare-Obscure*.

The Chairs, Settees, and Window-curtains of blue Silk Damask.

2. The State Dressing-Room,

24 Feet 8 Inches by 30 Feet—and 19 Feet 4 Inches high, hung with blue Damask, Chairs and Window-curtains of the same.

The Doors and Cieling are finely ornamented with Carving and Gilding.

The Chimney-piece, by Mr. *Lovel*.

The Paintings are,

A fine Portrait of the late Lord *Cobham*, by Sir *Godfrey Kneller*.

Four Conversation Pieces, by *Francesco Cippo*.

Venus binding the Eyes of a Cupid, and the Graces offering Tribute, by *Titian*.

Two fine whole Lengths of King *George III.* and Queen *Charlotte*, by *Ramsay*.

A Marble Table, with a fine Pier-glass.

3. The State Bed-Chamber,

50 Feet 8 Inches, by 25 Feet 10 Inches—and 18 Feet 8 Inches high.

The Bed and Cieling, by Signior *Borra*.—The Chairs and Hangings of *Crimson Damask*.—The Pillars of the *Corinthian Order*, the whole finely carved and gilt.

A *Madona* from the School of *Rubens*.

A large Glass over the Chimney.

A very curious Chimney-piece of white Marble, designed by Signior *Borra*, and executed by Mr. *Lovel*.

Two Cupids, with Branches for Candles in their Hands, by Mr. *Lovel*.

Two Marble Tables of *Giallo Antico*.

Two fine large Pier-glasses.

The Cieling ornamented with the Insignia of the Garter.

4. The State Closet,

hung with *Crimson Damask*, finely ornamented with Carving and Gilding.—Out of which you go into a Colonade, where you have a beautiful View of the Gardens and Country.

A Passage,

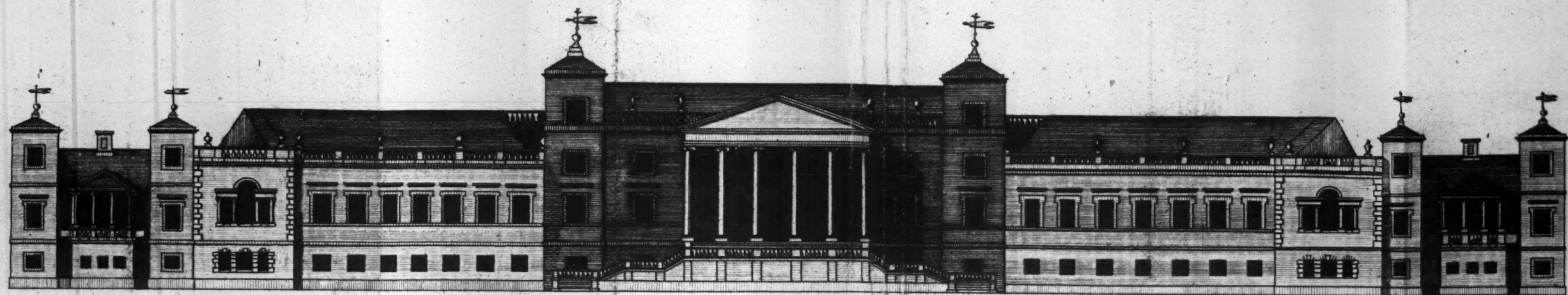
ornamented with Marble Busts.

A Grand Stair-Cafe,

adorned with Paintings of the Four Seasons.

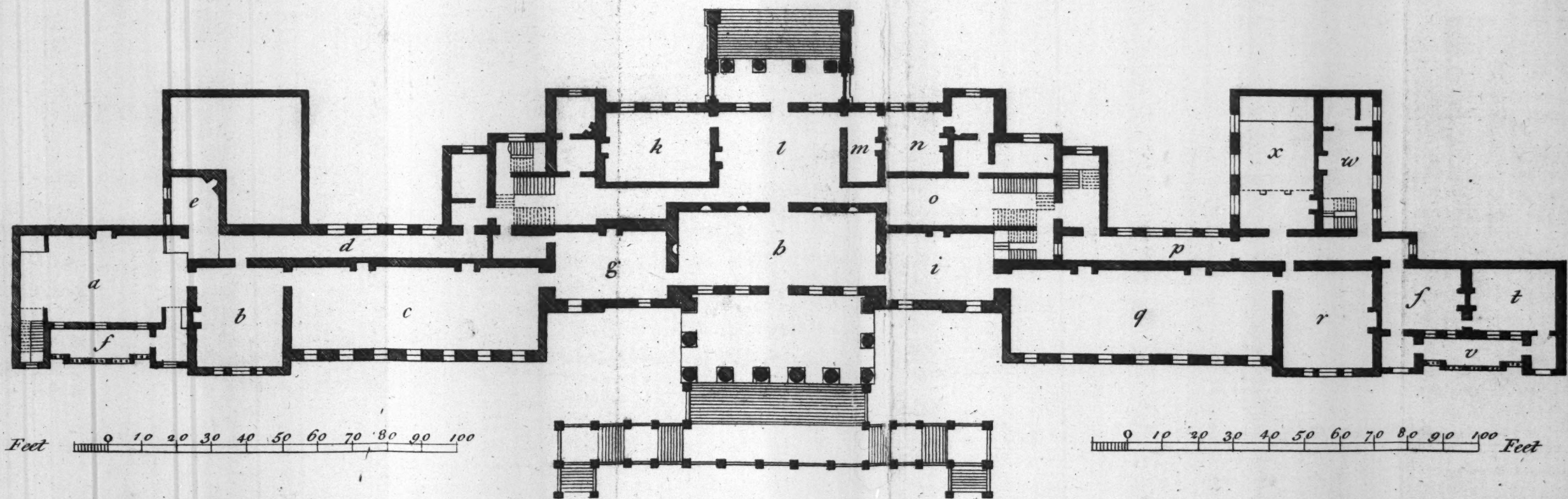
The Cieling represents the Rising Sun, by *Phæbus* in his Car.

The whole Length of the House, including the Offices, is 900 Feet.



B. Seeley delin.

A Plan of the Principal Floor, and the Elevation of the Garden Front of Stowe House.



Feet 0 10 20 30 40 50 60 70 80 90 100

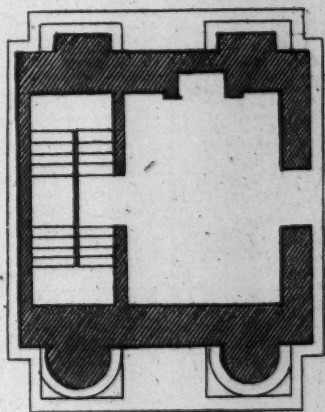
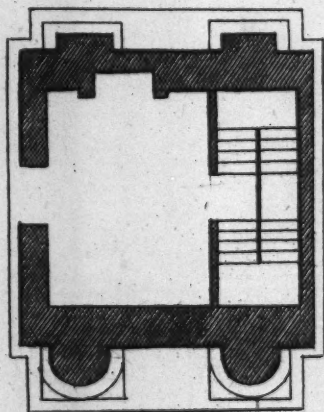
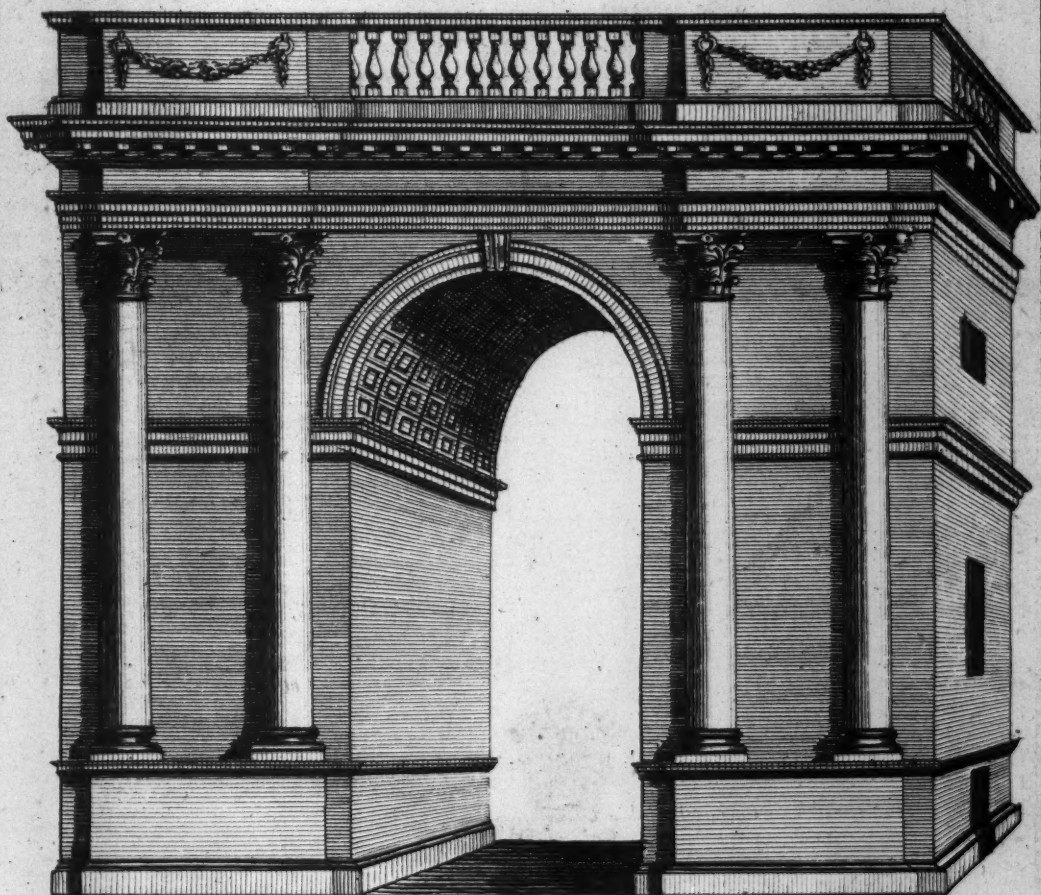
0 10 20 30 40 50 60 70 80 90 100 Feet

W Fairchild delin.



G.L. Smith sculp.

B. Seeley

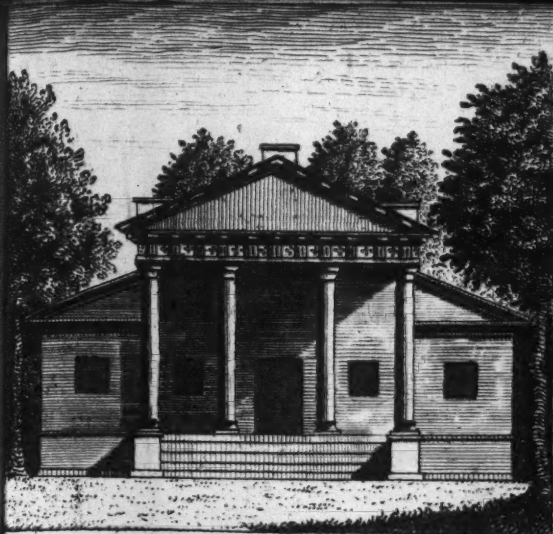


The Corinthian Arch.

B. Seeley delin.

G.L. Smith Sculp.

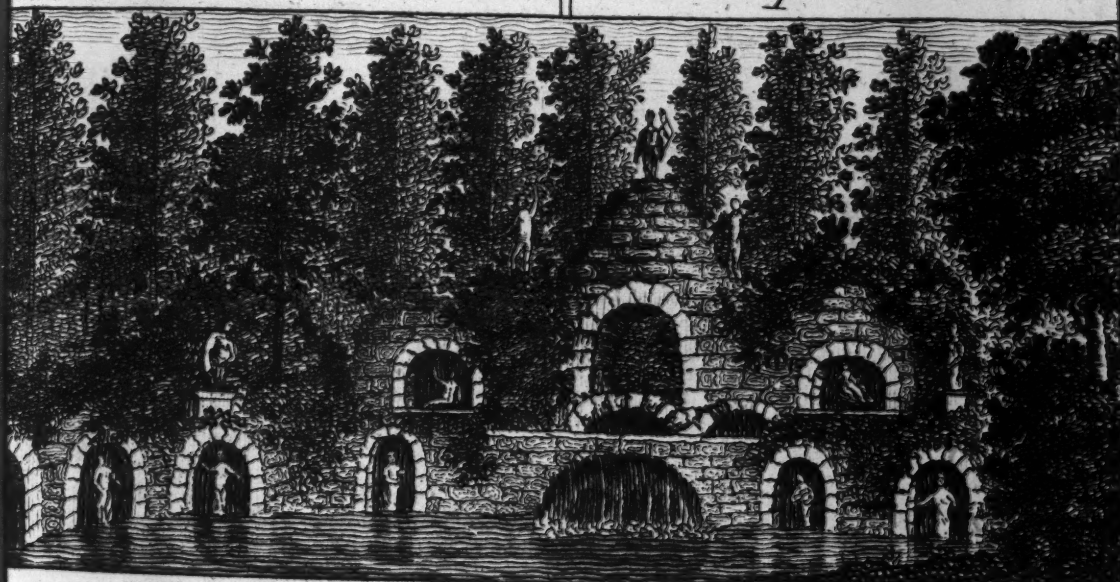




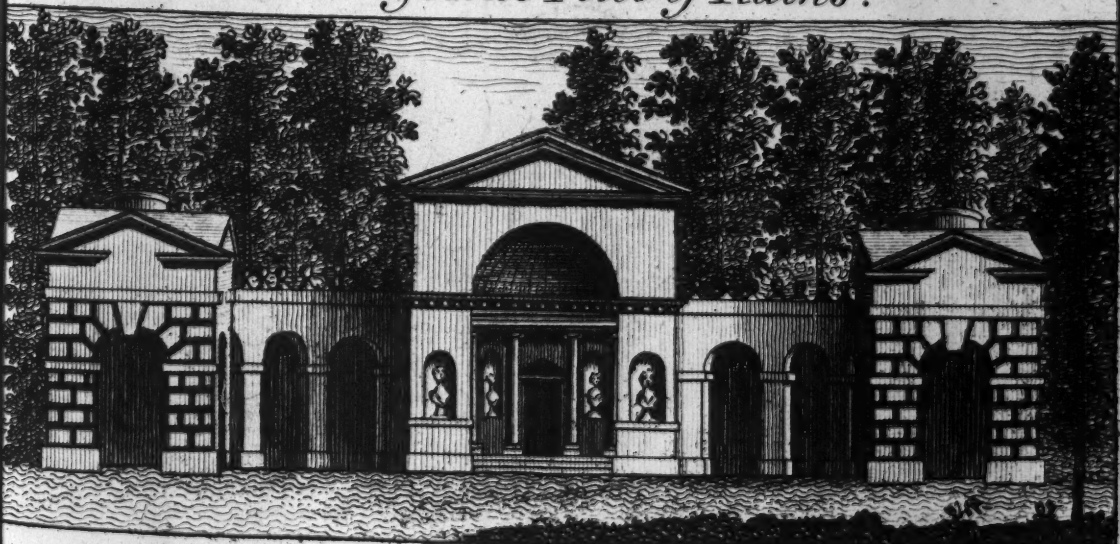
*One of the Pavilions
at the Entrance.*



The Shepherds Cove.



An Artificial Piece of Ruins.



The Temple dedicated to Venus.

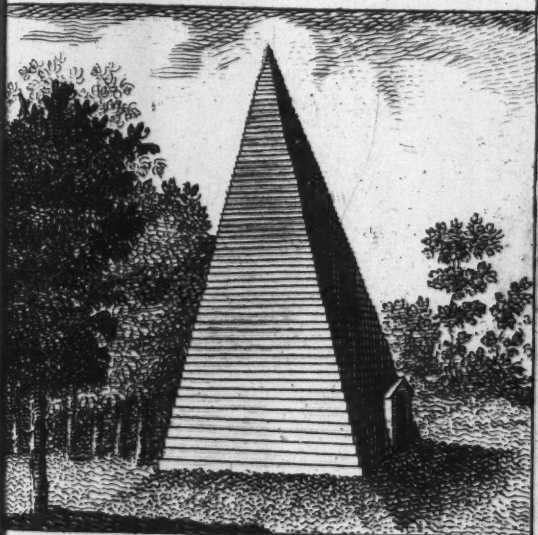




One of the Lodges.



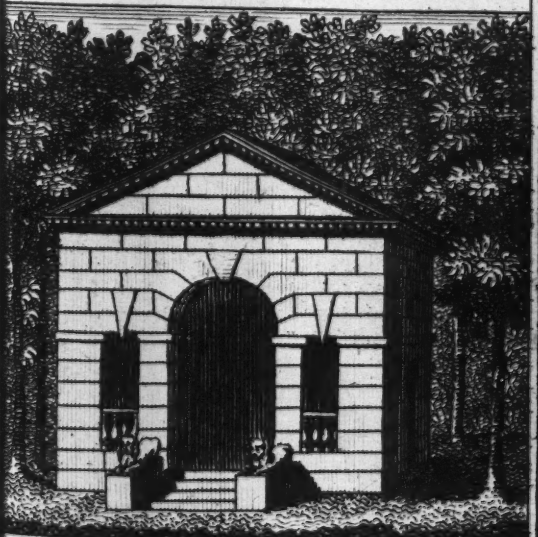
*One of the Pavillions
at the Entrance to the Park.*



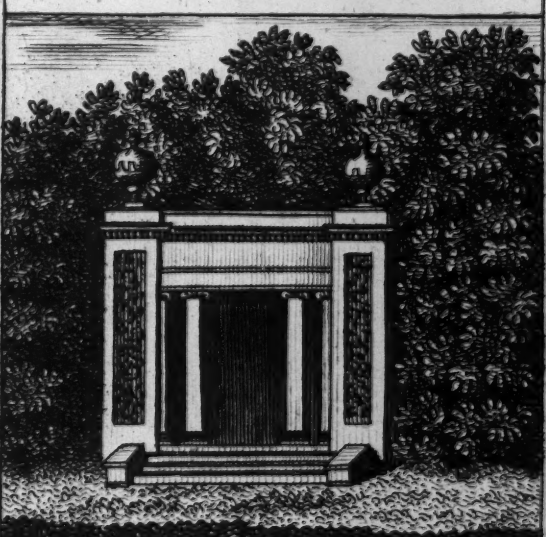
An Egyptian Pymid.



S^t Augustine's Cave.



The Temple of Bacchus.

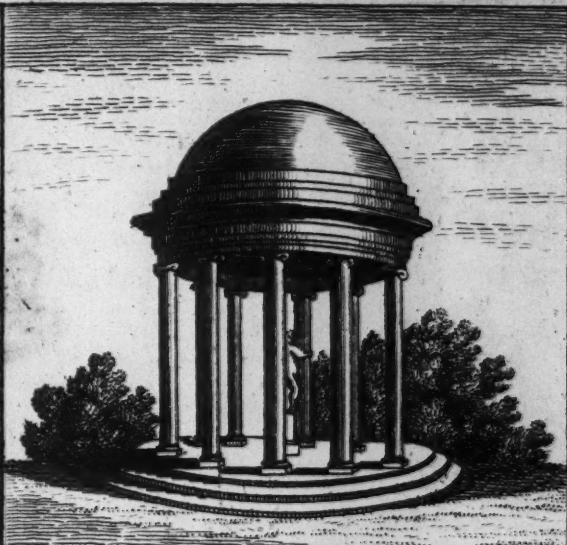


Nelsons Seat.

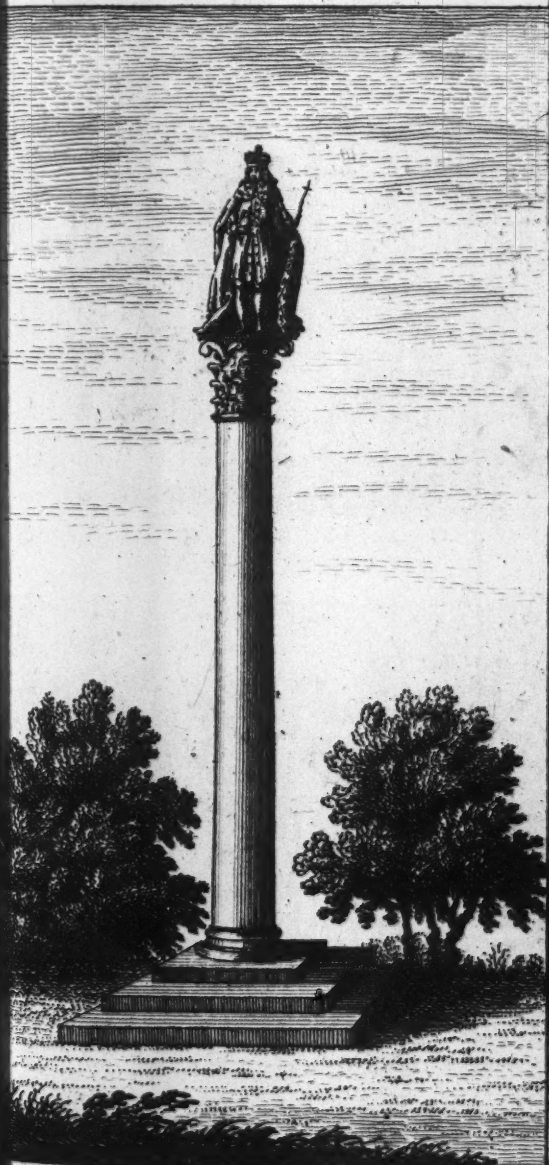




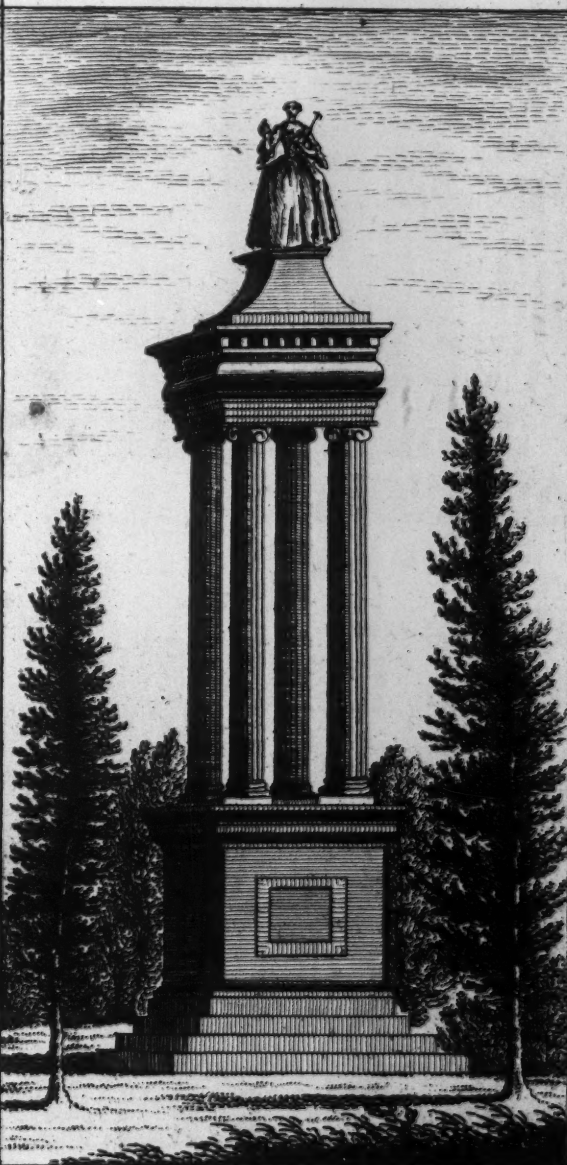
Dido's Cave.



The Rotunda.



King George 2^d.

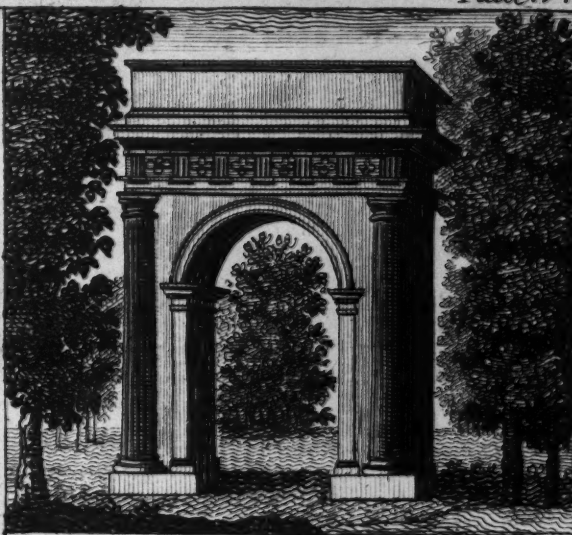


Queen Caroline.

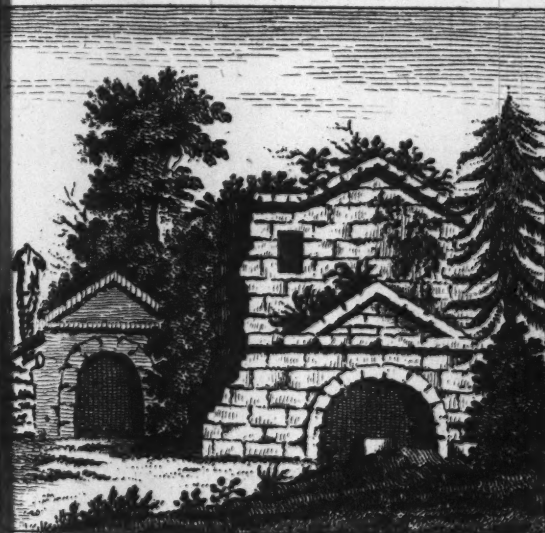




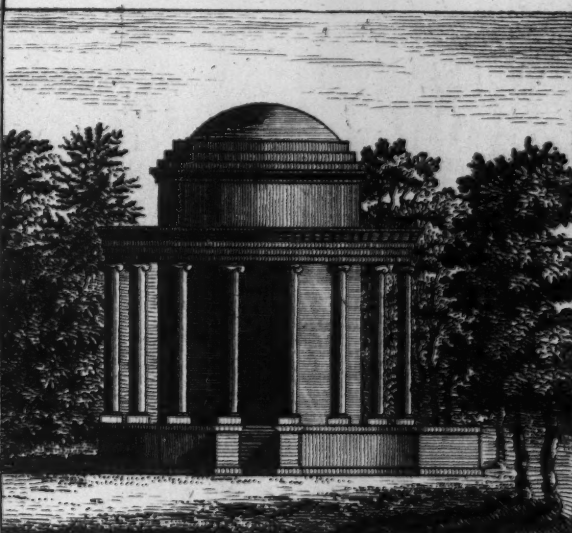
The Gate-way by Kent.



The Doric Arch.



A Ruin.

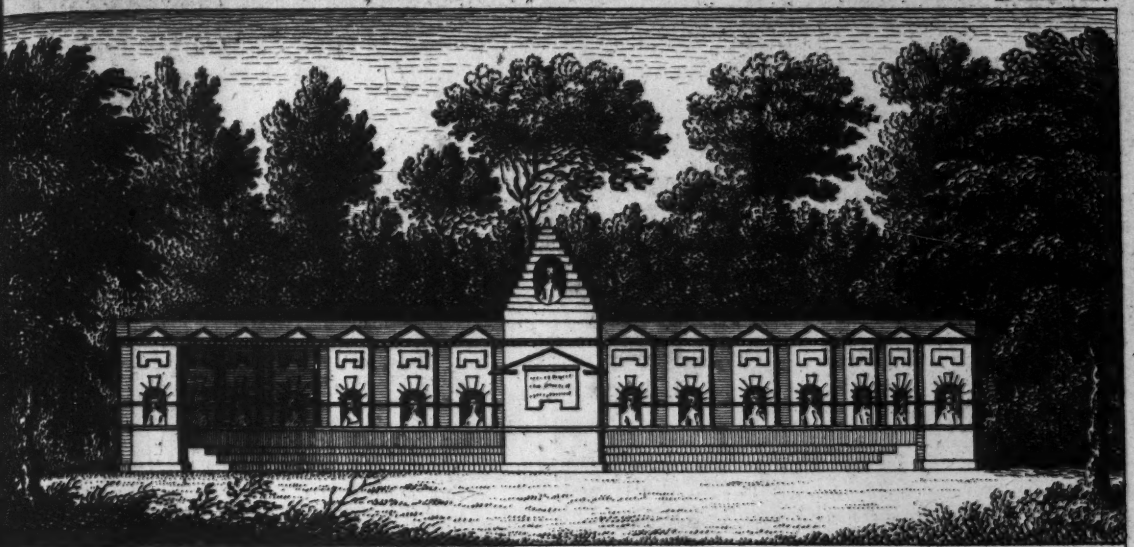


The Temple of Antient Virtue.

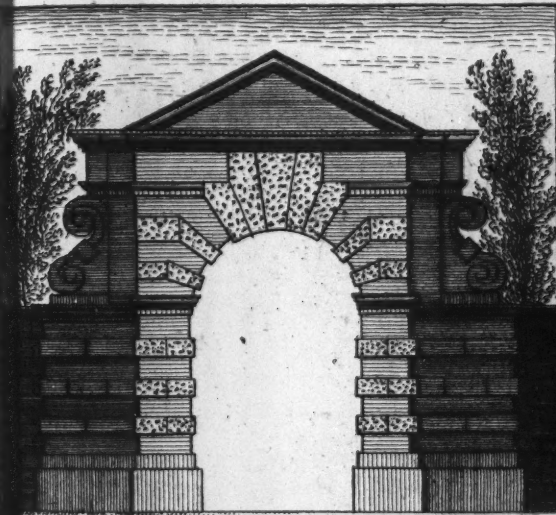


The Shell Bridge.

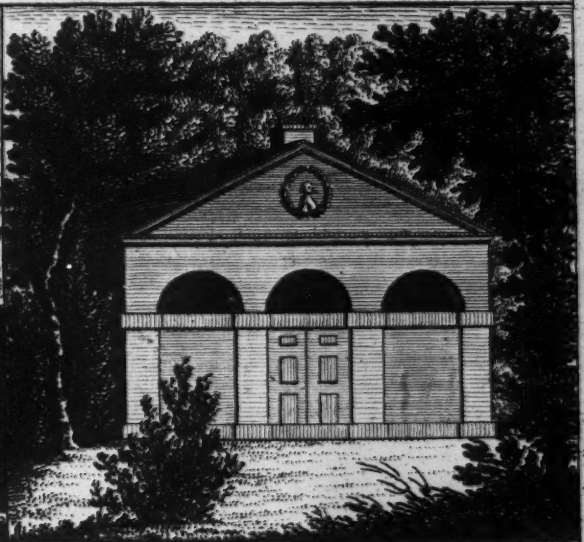




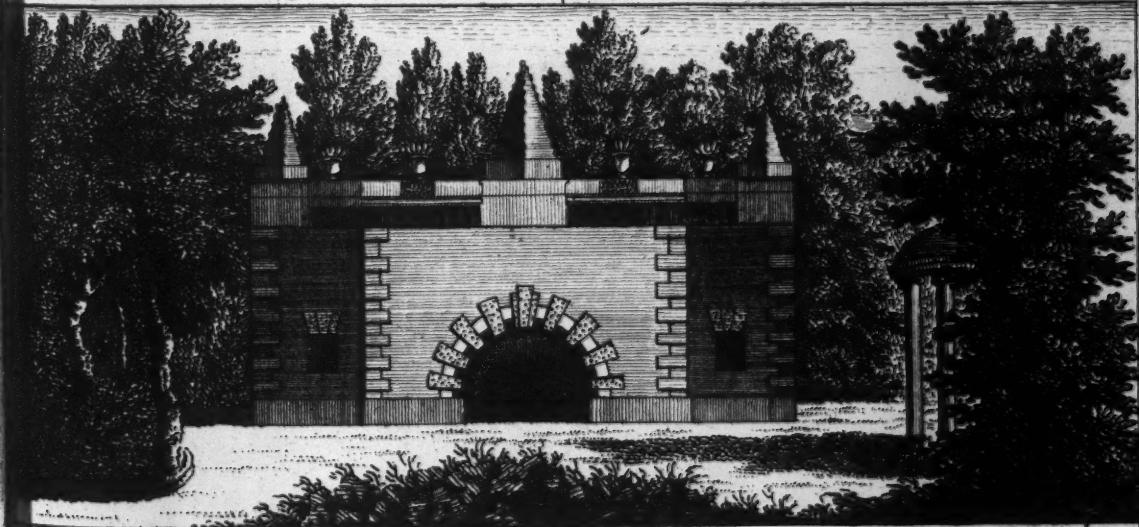
The Temple of British Worthies.



A Gateway by Leoni.



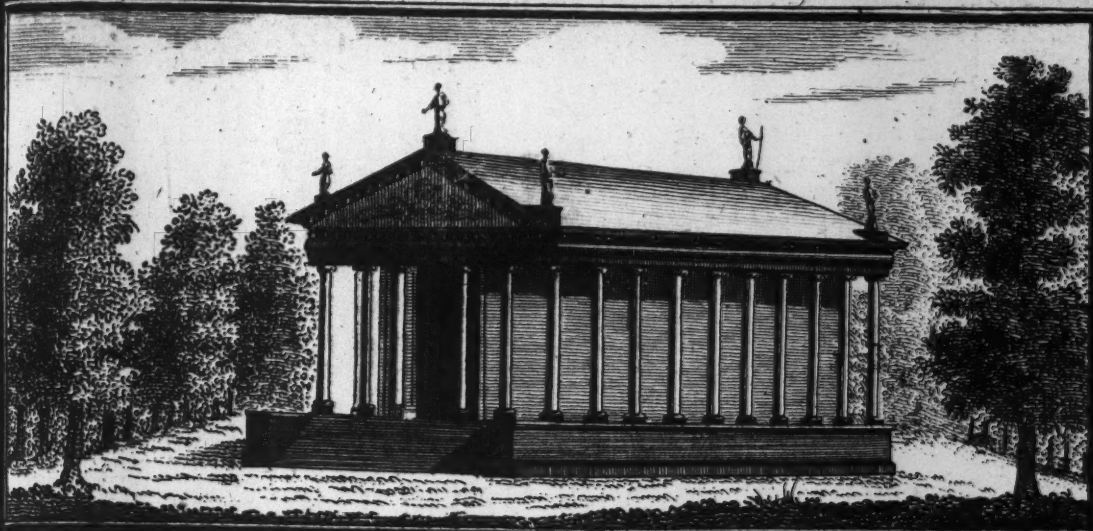
The Cold Bath.



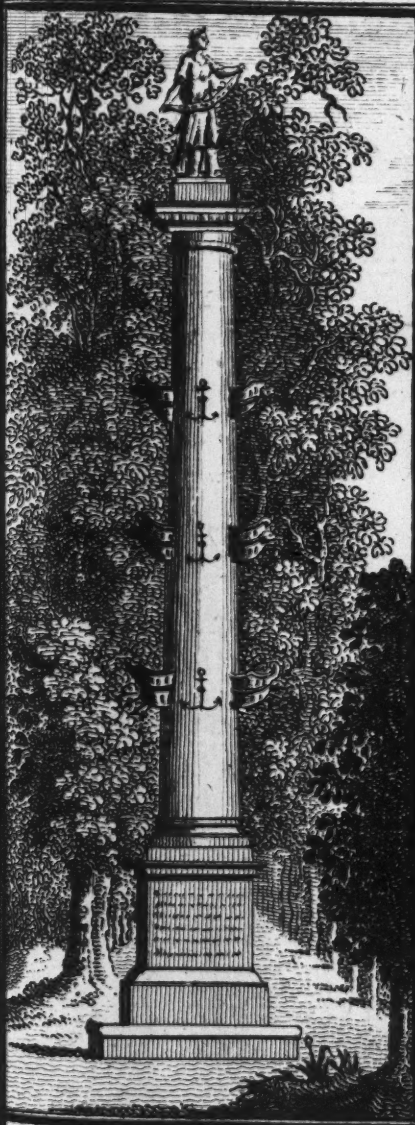
The Grotto.



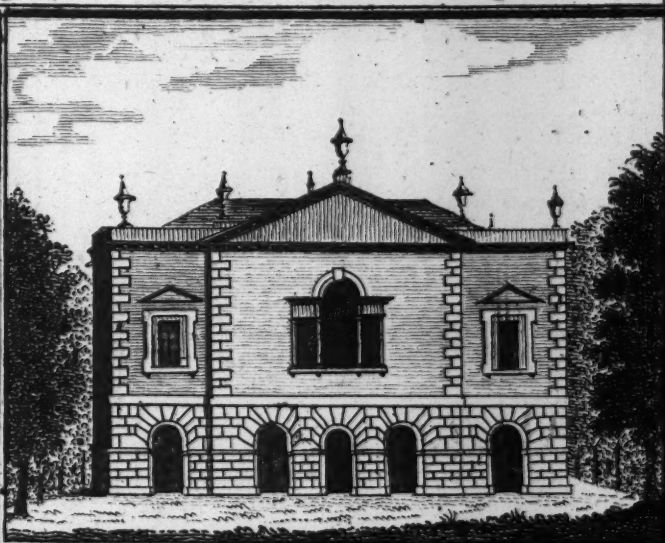
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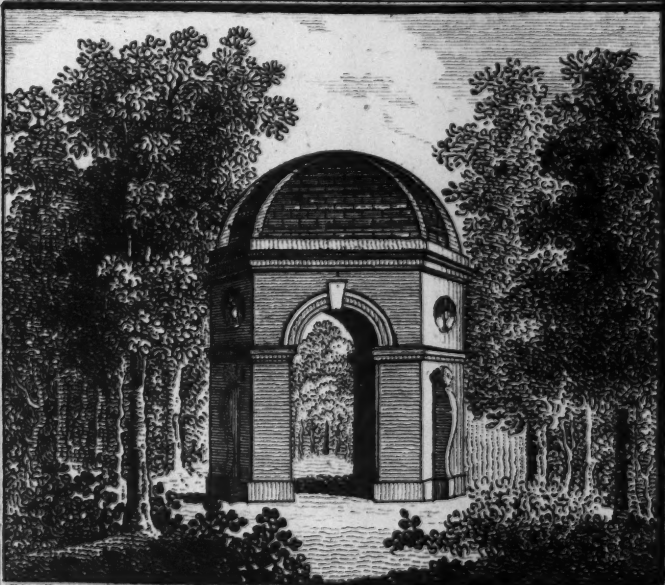
The Temple of Concord and Victory.



*Capt. Grenville's
Monument.*

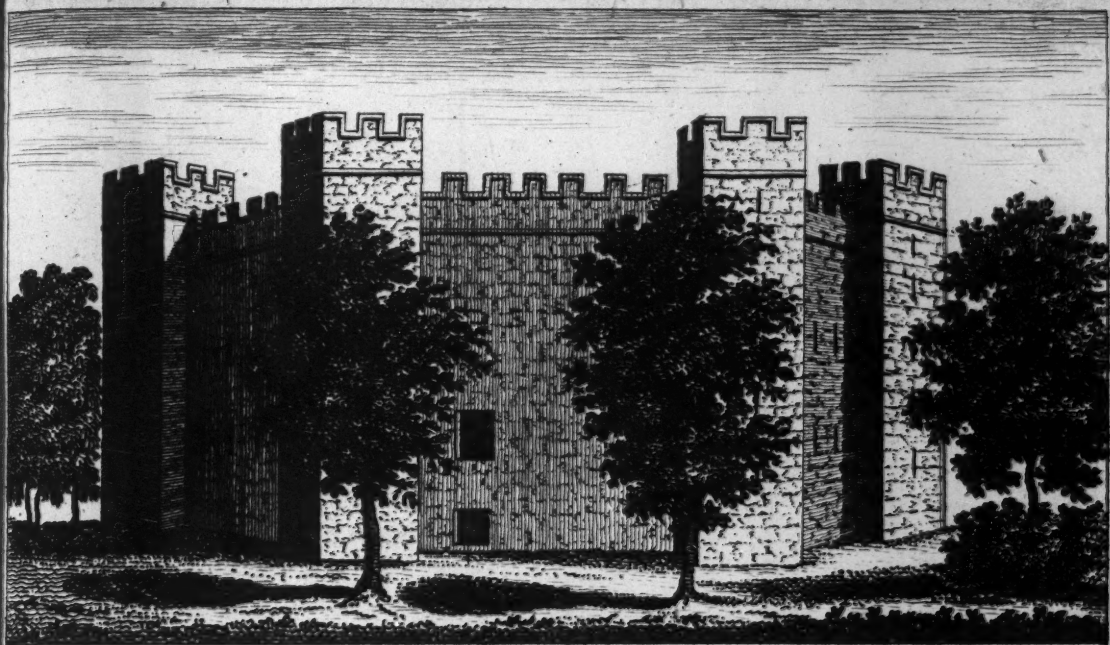


The Lady's Temple.

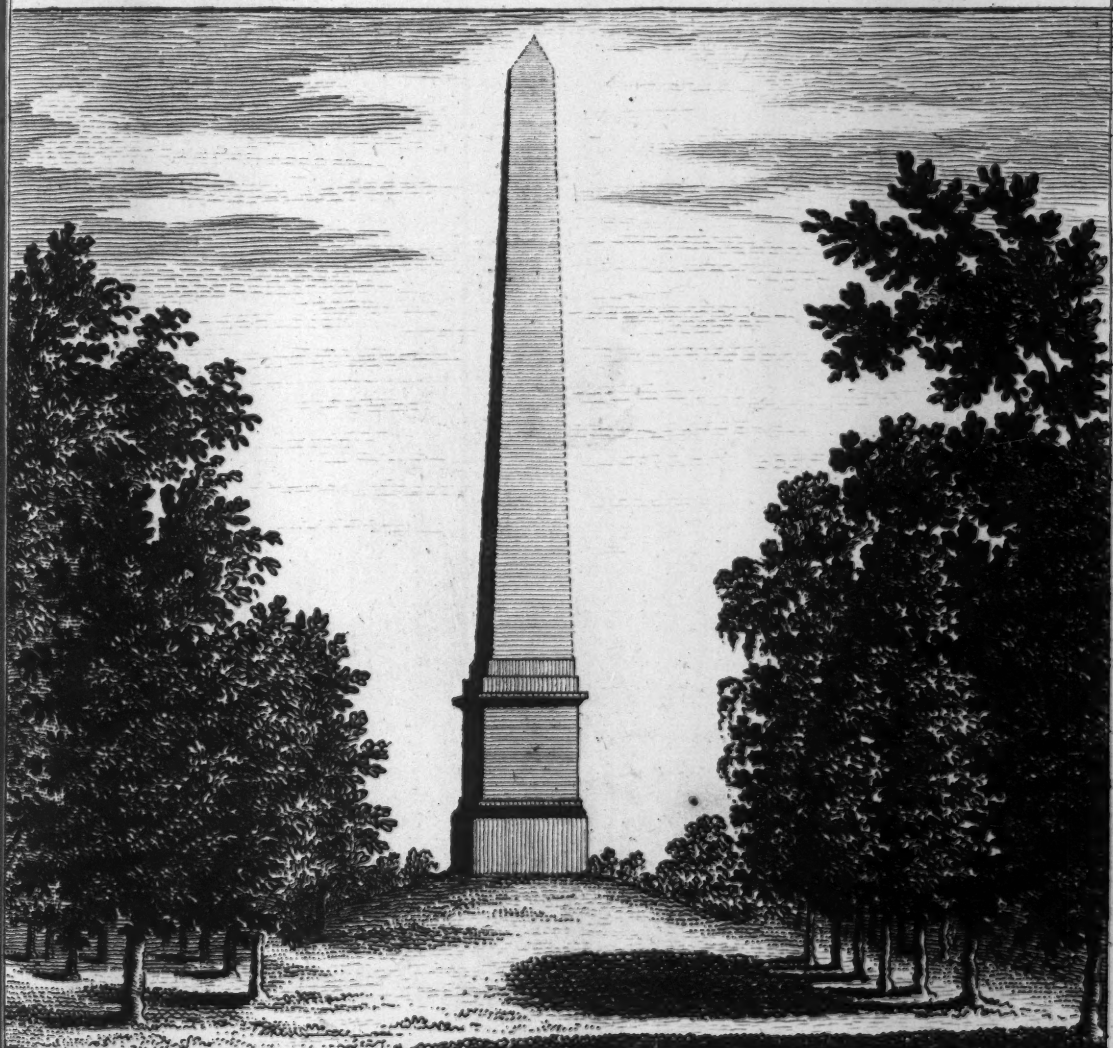


The Fane of Pastoral Poetry.



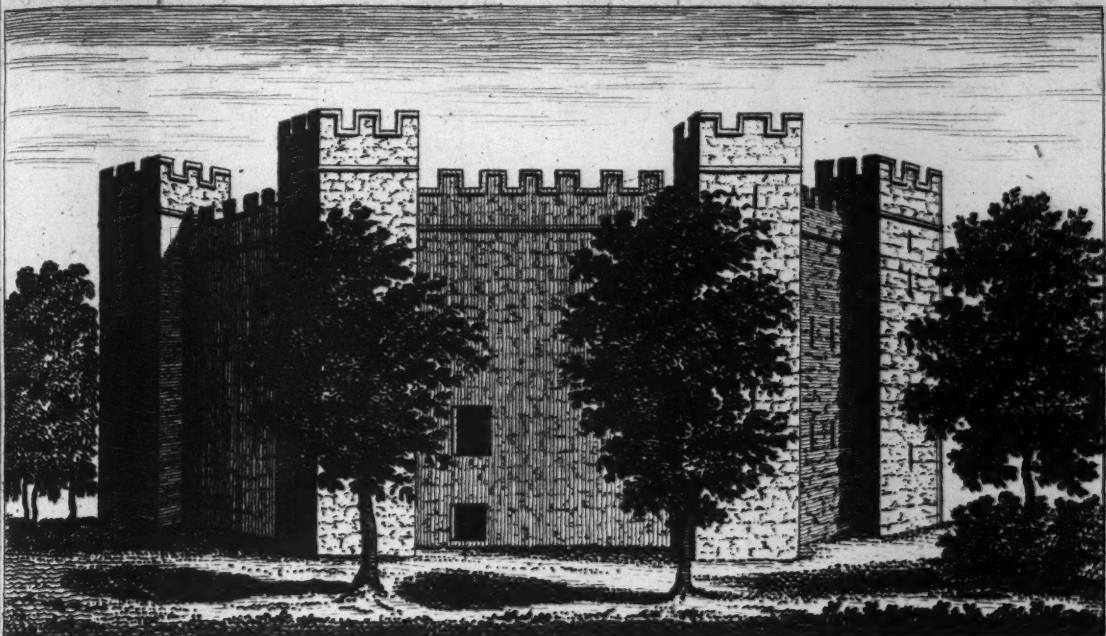


The Castle

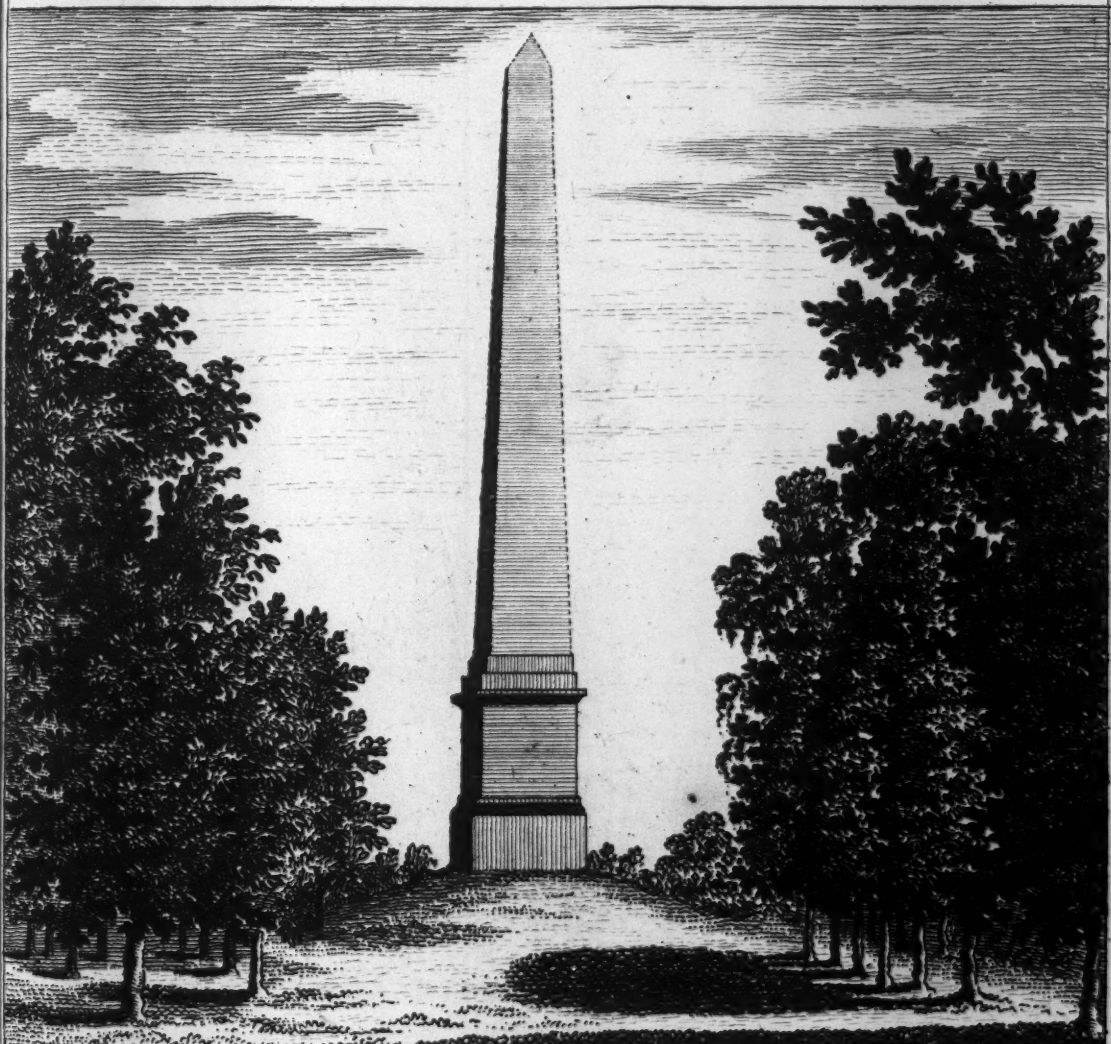


An Obelisk to the Memory of General Wolfe.



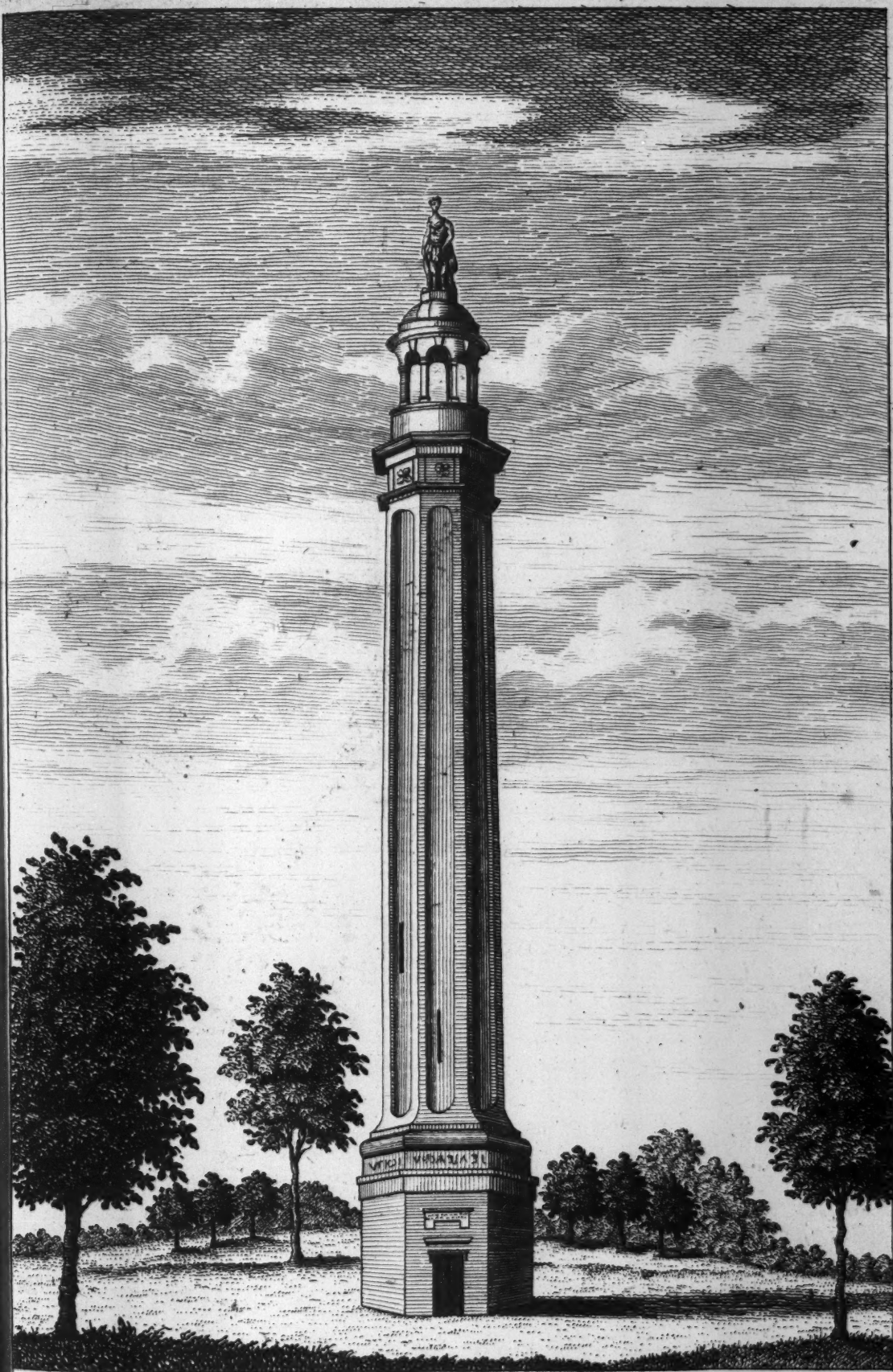


The Castle



An Obelisk to the Memory of General Wolfe.



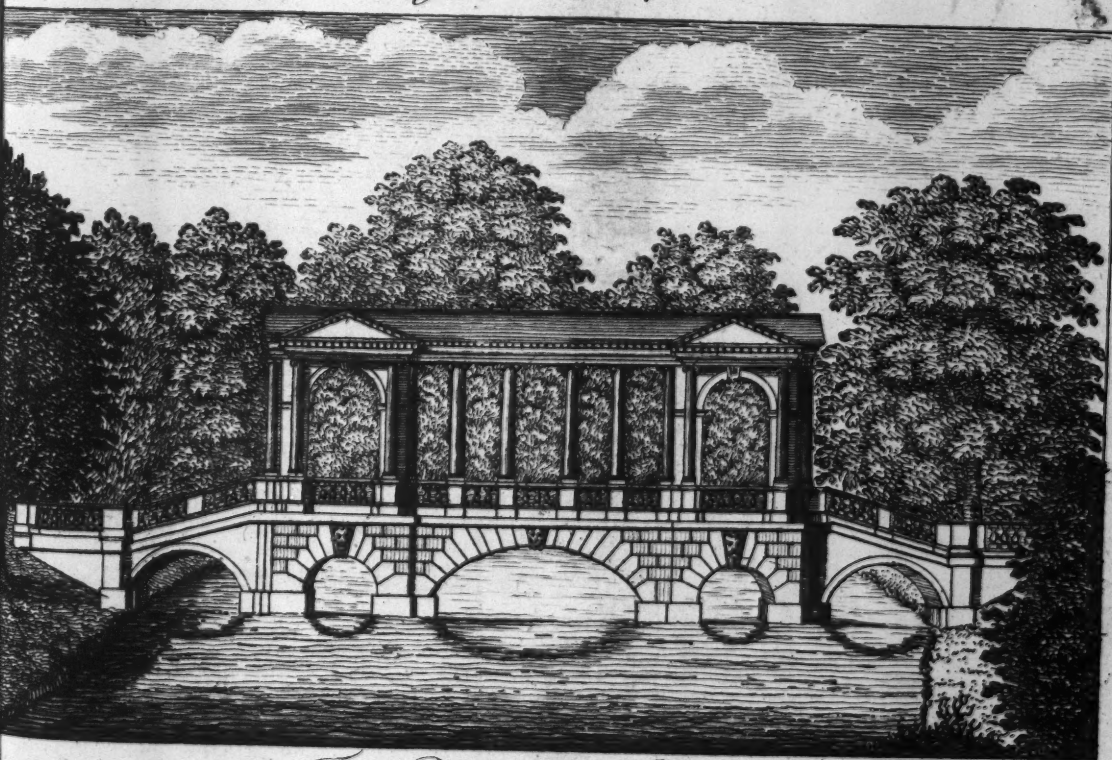


Lord Cobham's Pillar.



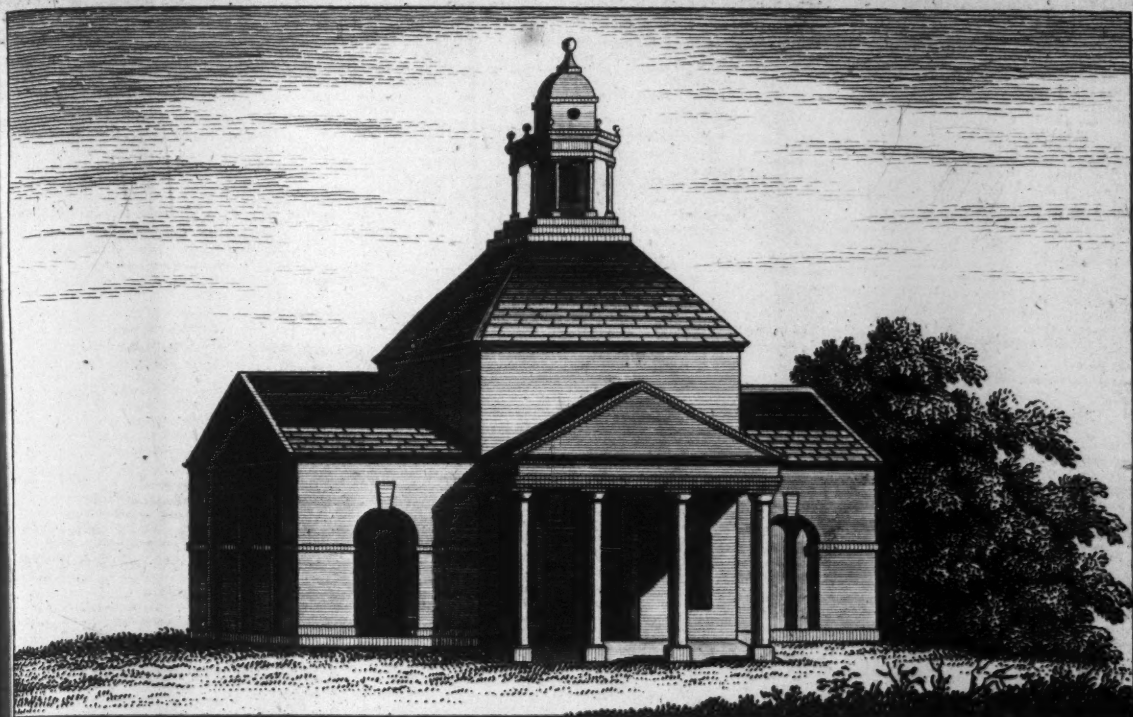


The Gothic Temple.

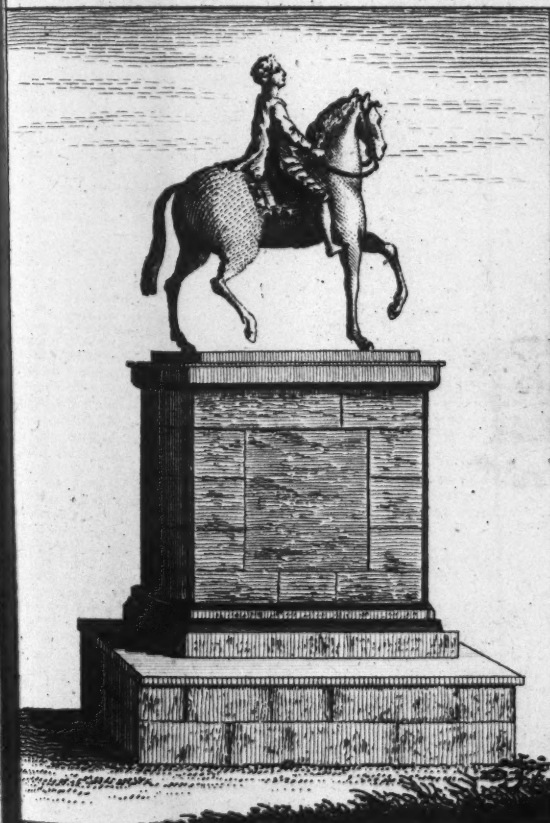


The Palladian Bridge.





The Temple of Friendship.



*AN
Equestrian Statue of
George I.
in the Park.*



The Pebble Alcove.



Congreve's Monument



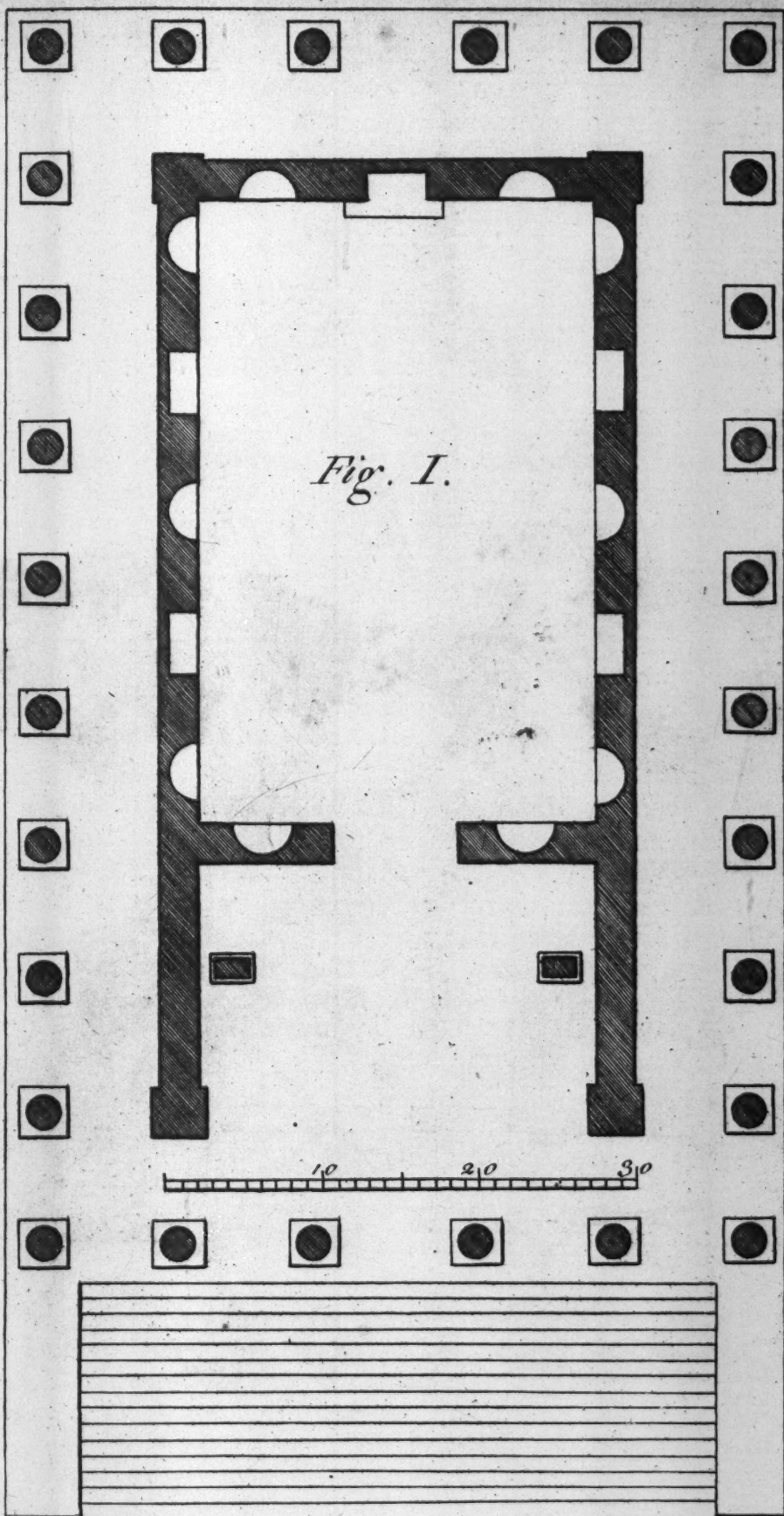


Fig. I.



W.S.

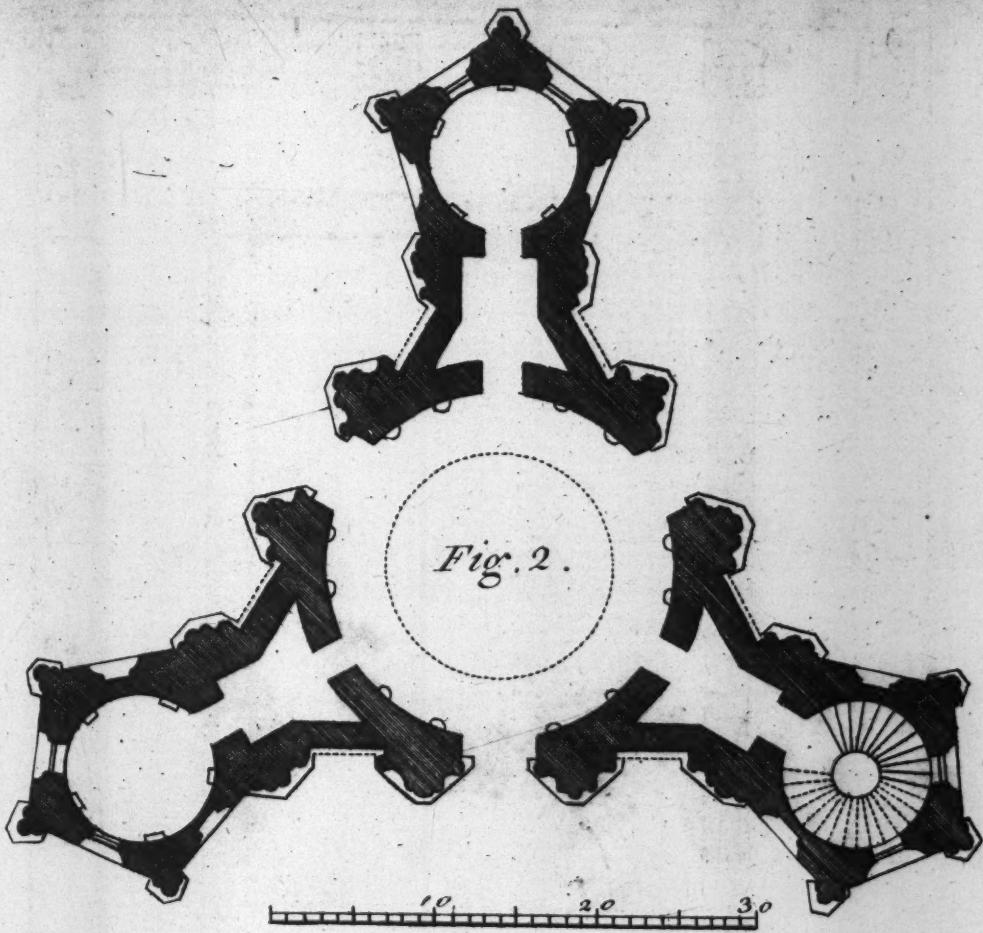
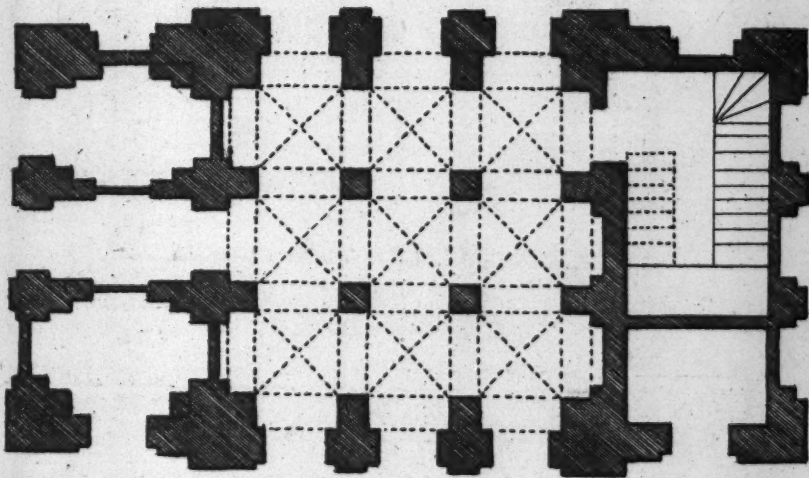
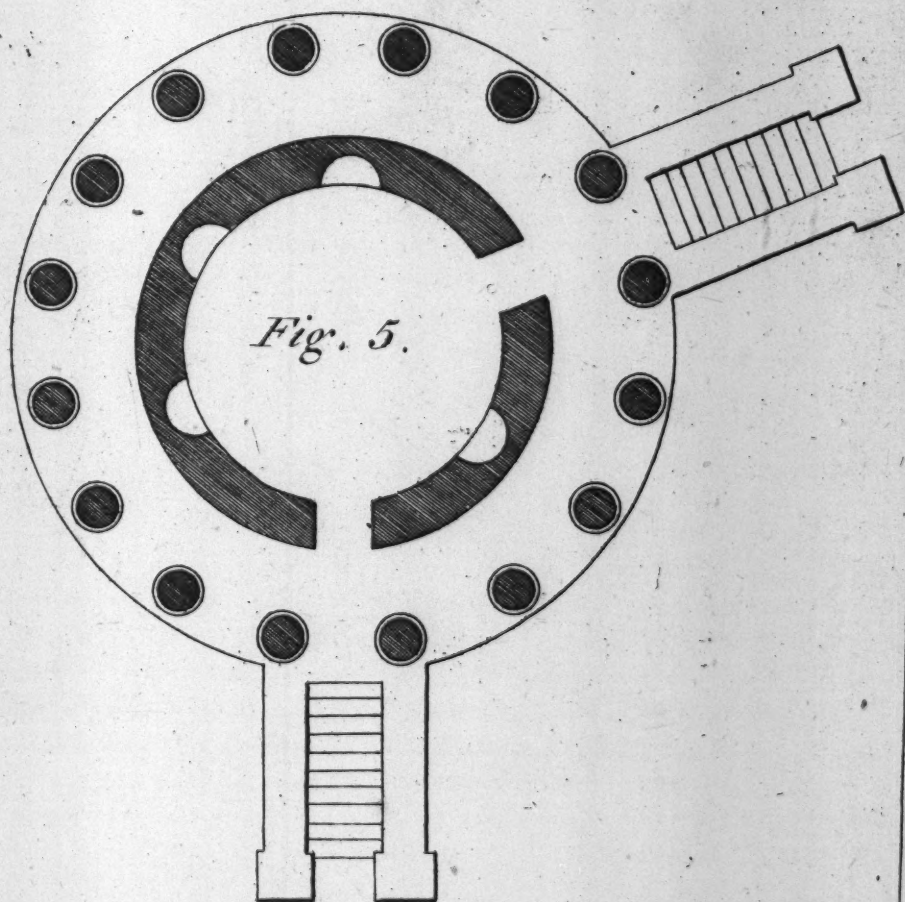
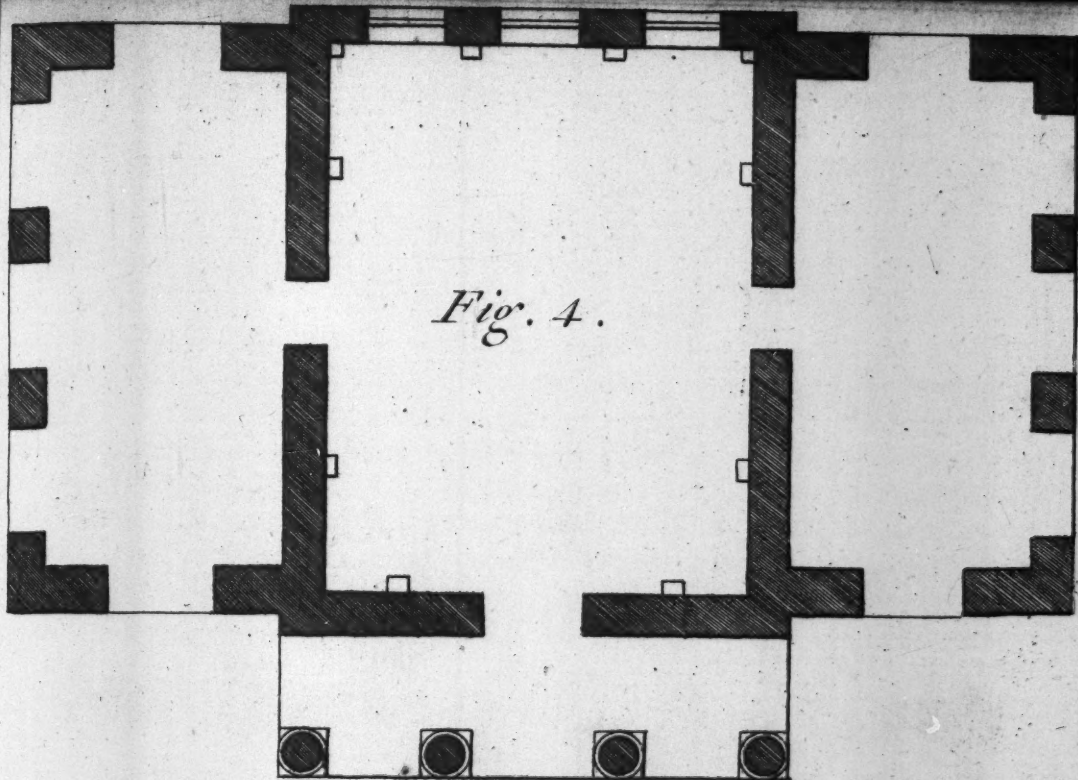


Fig. 3.







W. P. Churchchild delin.



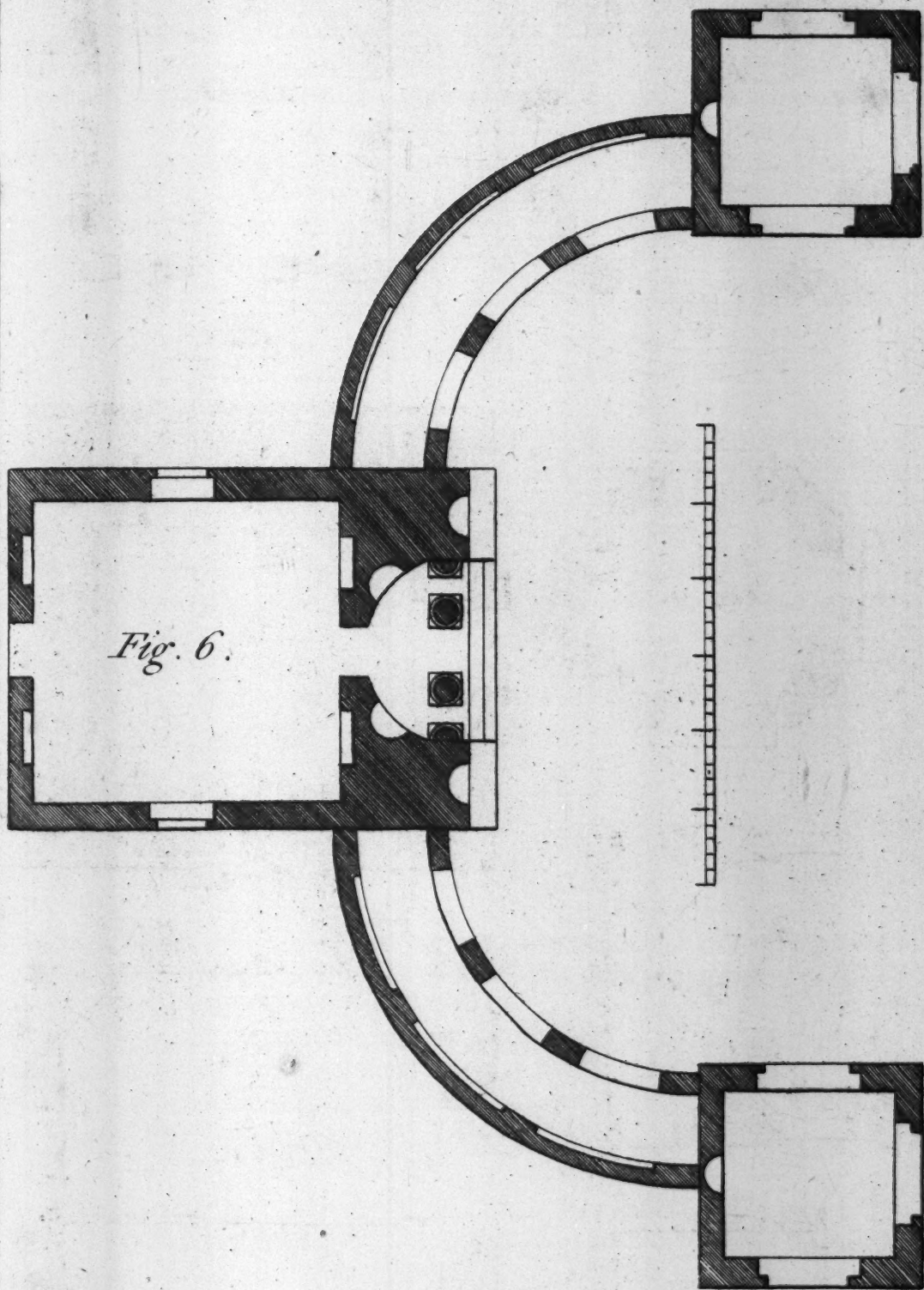
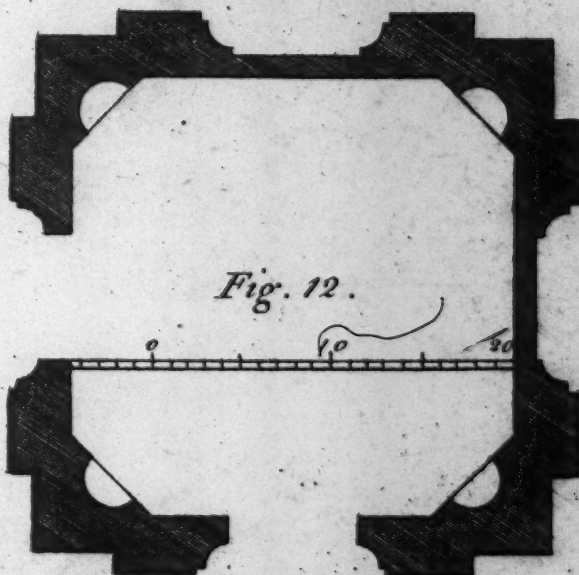
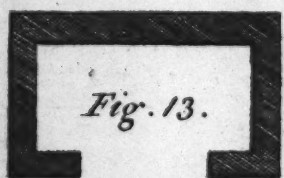
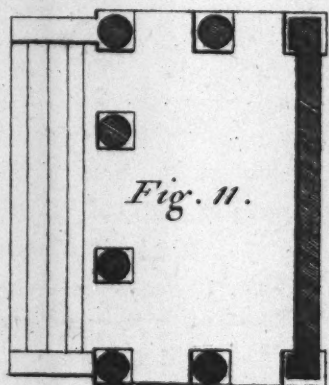
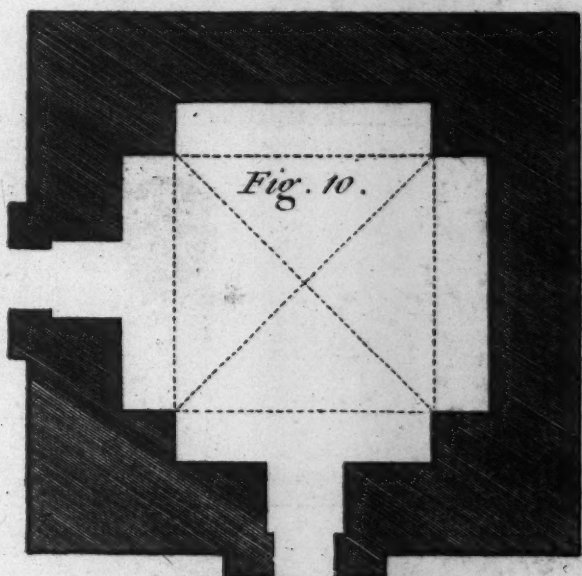
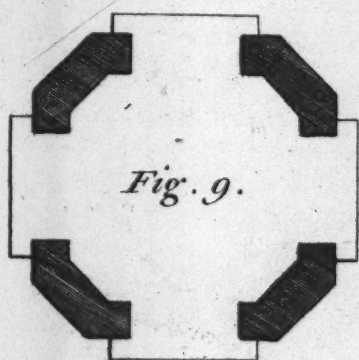
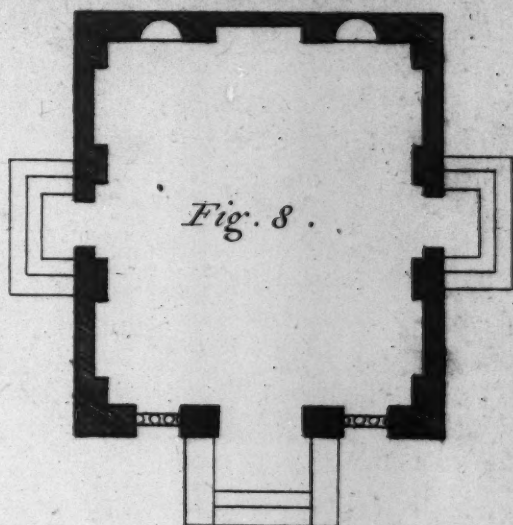
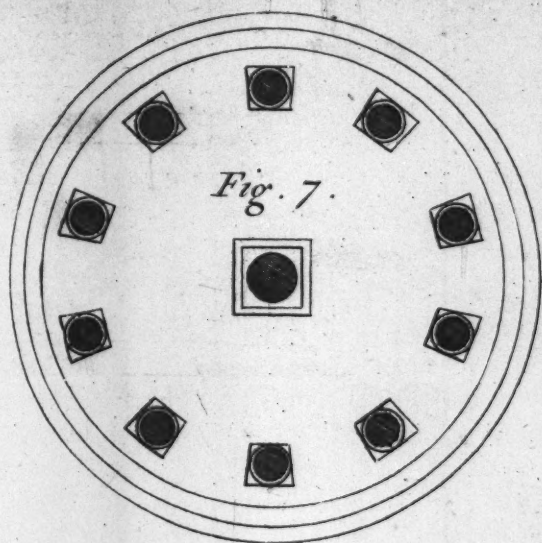


Fig. 6.







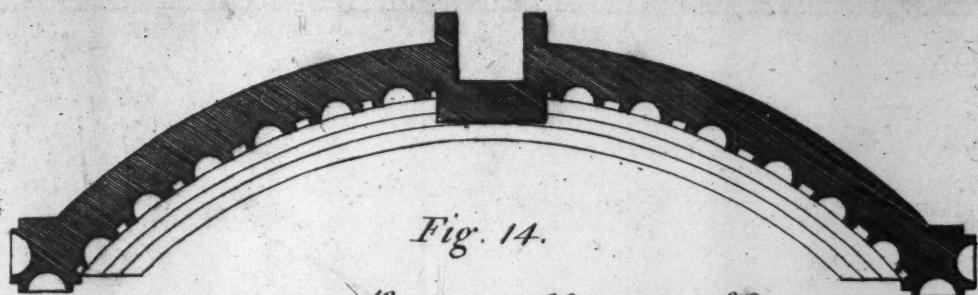


Fig. 14.



Fig. 15.

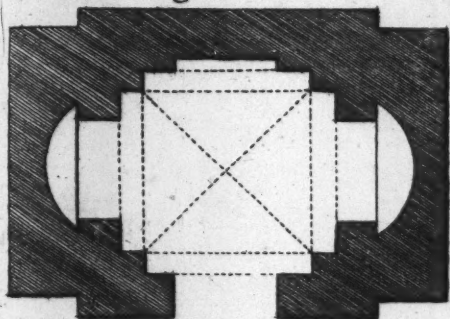


Fig. 16.

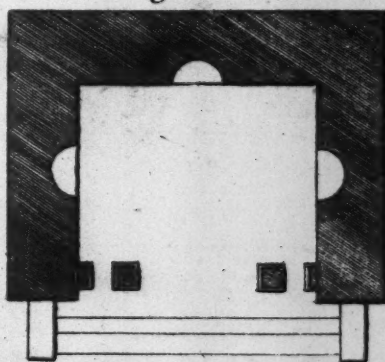


Fig. 17.

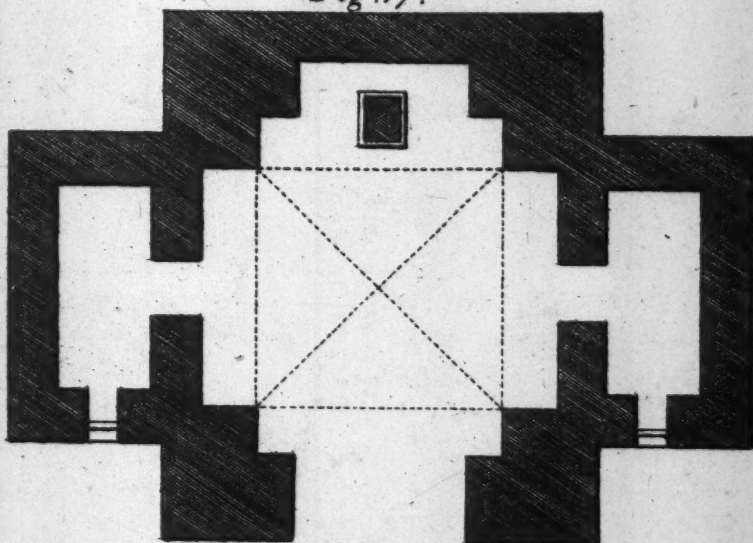


Fig. 18.

